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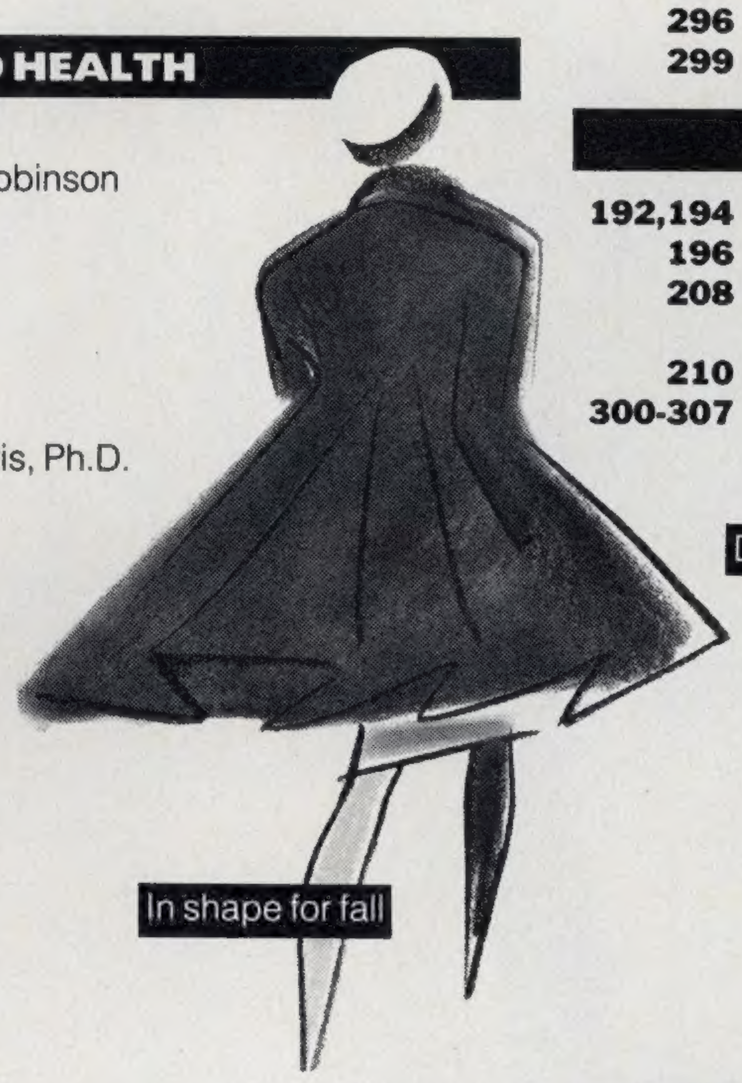
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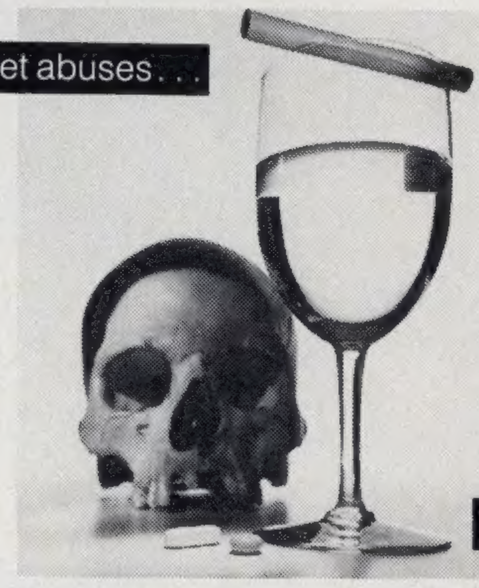
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Barbara Alexis

Kim Alexis

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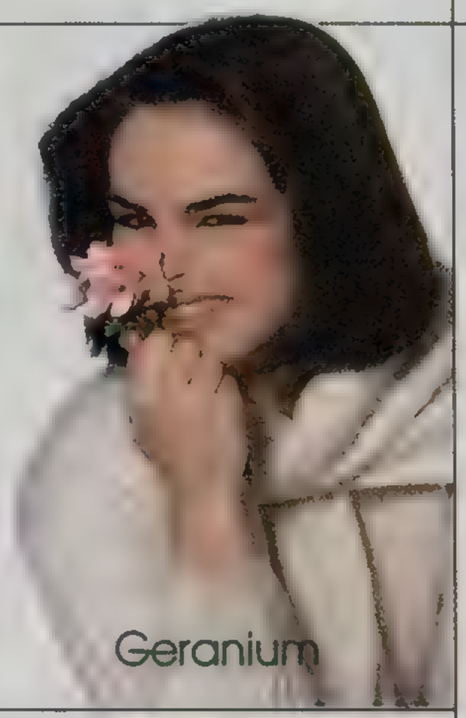

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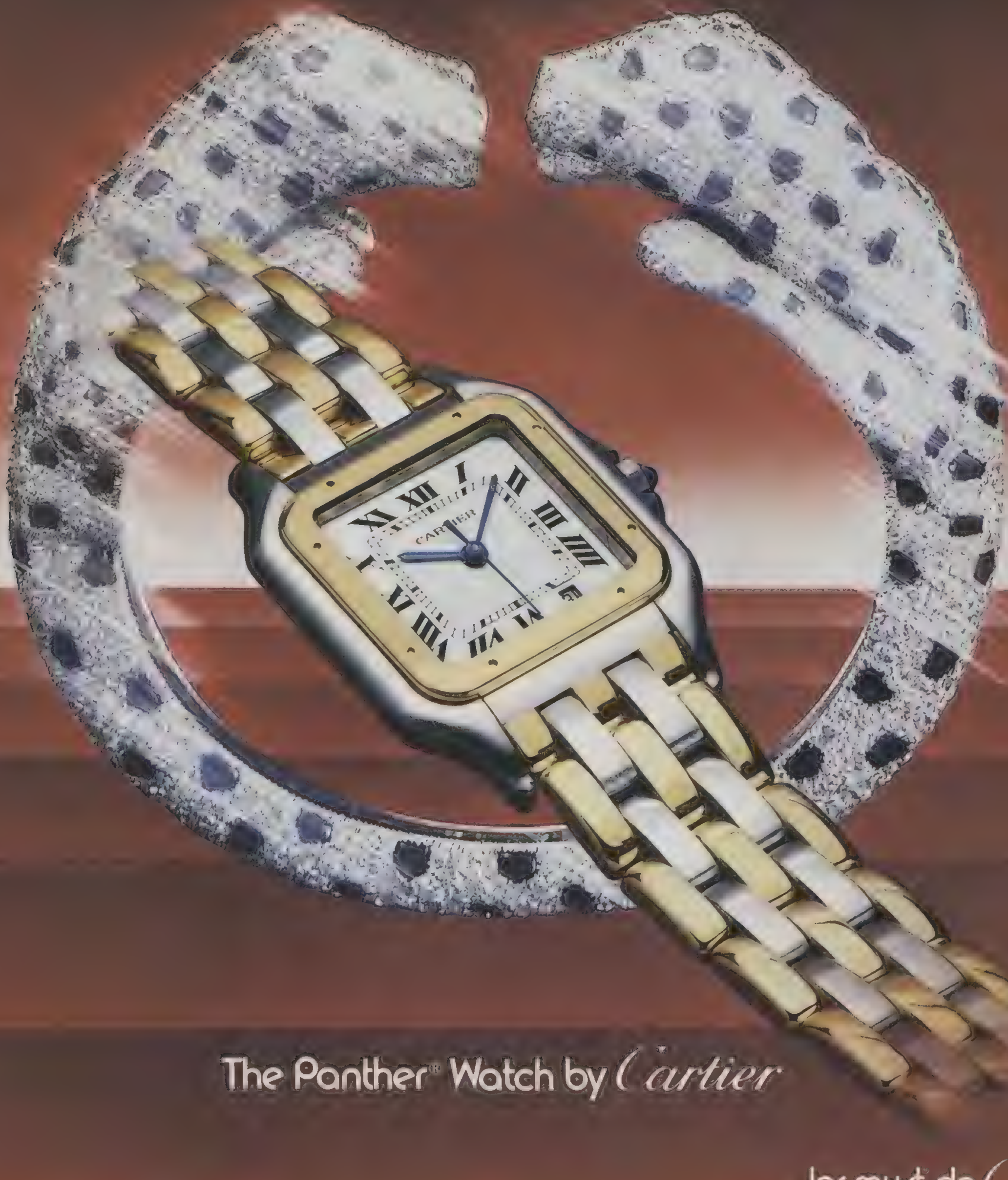

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BEAUTY NOW

The makeup to wear in summer . . .
high-humidity skin care . . . instant pleasures

COVER LOOK

Clearly, supermodel Paulina Porizkova, *above* and on our cover, is a shining example of the natural, fit, free-wheeling beauty that's so appealing in summer. Her lightly tanned skin, her wet hair are proof that warm-weather beauty is as much a matter of confidence, strength, and self-care as it is of skin enhancement with makeup. Skin/sun protection, regular haircuts are top priorities now; makeup is minimal and easier in every way. The makeup here, from Revlon: Taupe-star eyes; 20th Century Pink lips. The hair protector: Flex Sun & Sport Conditioner (its SPF 15 sunscreen remains on hair after rinsing). Makeup, François Nars; hair, Suga of Suga Salon, NYC. Cara Croninger bracelet. Details, last pages. Photograph by Avedon.

"WILT"-PROOF LOOKS

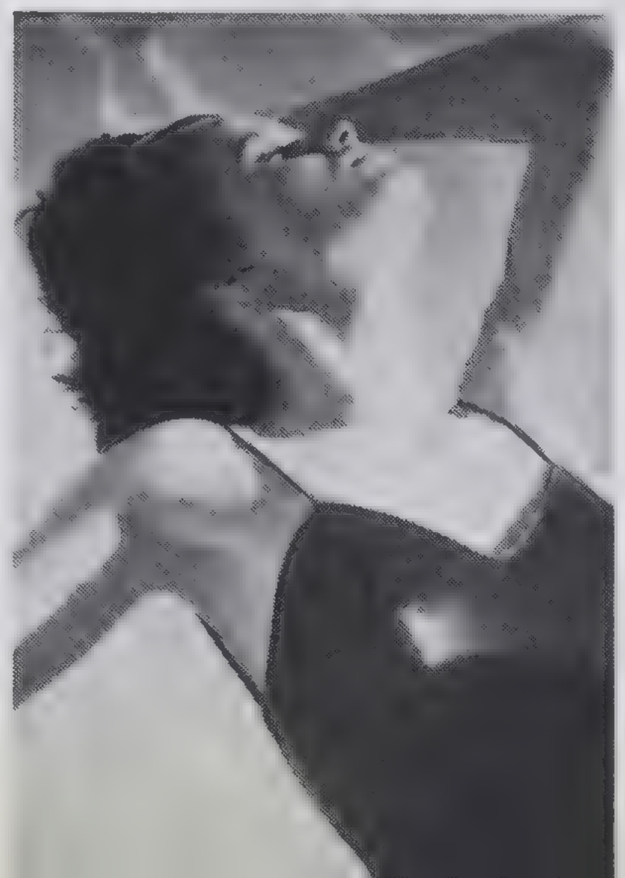
"Humidity usually works to skin's benefit, 'plumping' it to look smooth the way a moisturizer does," says Diana Bihova, M.D., clinical instructor of dermatology, New York University School of Medicine. "But when humidity rises above 70 percent, skin's oil glands become more active; dry skin may become 'normal,' normal skin may become oily."

Can you "arm" skin against high-humidity's effects? "Thorough but gentle cleansing and equally thorough rinsing can help," says Dr. Bihova. Women with very dry or sensitive skin should cleanse with a soap that doesn't strip away natural oils (e.g., Basis Sensitive Skin soap).

Women with dry skin also may want to use an astringent during humid weather. (Discipline's new Mild Solution is gentle, alcohol-free.) If you can't go without a moisturizer, opt for one that's lightweight, more lotion than cream. (Both Avon's Nurtura Light Replenishing Lotion and René Guinot Base ACN moisturize skin without adding shine.)

The right sunscreen, too, can make a difference . . . Best now: an alcohol-based formula. (Estée Lauder's Sun Oil-Free Tanning Formula SPF 6 is one.)

How to have makeup last longer in high humidity? If your skin can hold its own, go without foundation; wear a minimum of blusher and eyeshadow, both in powder form. For women who need some coverage, look for one of the new water-based, oil-blotting makeups. (Maybelline's Shine Free line is oil-free.) Application, too, can keep makeup from "melting": apply makeup once, blot, reapply.



finds . . . These beauty basics represent some of the best thinking in the business. . . . New combination makeup/treatment products offer minimal coverage, "weightless" texture. YSL's sheer, tinted Creme De Jour Teintée moisturizer also provides some sun protection . . . Clarins Revitalizing Tinted Moisturizer gives a light-tan look as it "nourishes" skin . . . Blusher is most attractive when it's transparent, natural-looking. Coty Self-Adjusting Cheekcolor duplicates a post-exercise or sun-hit flush . . . Equally uncomplicated is Stendhal Soin Anti-Cernes, an easy-to-blend stick cover-up . . . High-performing basic—no gimmicks, no excess—is also the idea behind Aziza's One Coat nail enamel—all the color you need in one lasting application.

beauty in this issue . . . *Even a quick glance at the makeup on pages 254-271 reveals that summer beauty relies as much on well-cared-for, slightly tan skin and well-cut hair, slicked back or wind-dried, as it does on makeup. Rumiko, who did the makeup on these pages, selected "warm-weather" colors for each look, e.g.: bronze-orange blusher on chin, forehead, all over cheeks . . . matte orange lipstick finger-applied to reveal lips' natural texture. Even when day moves into evening (see page 269), the additions are minimal—black liner at eye corners, metallic eyeshadow, gold lipstick . . . irresistible.*

WAYNE MASER

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reader letters

Moral doublethink

Thank you, thank you for publishing Susan Bolotin's article "Selling Chastity" in the March 1986 issue. I had no idea (and was shocked to learn) that women in need of advice on birth control or abortion were being misled into bogus clinics by overzealous "pro-lifers." This kind of insidious fraud needs more exposure for the deception and injustice that it is.

Your magazine is not only a visual delight but also a profound contribution to our wholeness and strength. Please continue printing with the integrity you've shown.

Blair Holland
Carmel CA

My compliments to Ms. Bolotin's article, "Selling Chastity." I have been aware of this problem of false abortion clinics for some time and have had the extreme displeasure of reading "How To Start and Operate Your Own Pro-Life Outreach Crisis Pregnancy Center." I cannot express my gratitude to Vogue and to Ms. Bolotin for making millions of other Americans aware of these horrendous traps.

It is truly disgusting that in 1986 women must still be subject to the lies, mental anguish, and even violence posed by these extremist organizations. One must note the irony in their referring to themselves as "pro-life" when they obviously have no regard for the lives of the women they attack.

Abortion is a difficult and highly personal decision. No one has the right to make it even more so. God help us all if we return to the days of coat hangers and back-alley butchery.

Thanks again, Vogue. You deserve a Pulitzer for this one!

Janis K. Hines
Allston MA

Religion: then and now

I was rather intrigued by Barbara Ehrenreich's treatment of Deism and the founding fathers in [her article "One Nation, Divided, Under God"] in the December issue of Vogue. While there were many branches of the Deist movement, the founding fathers probably identified most with the Christian Deists. Ben Franklin and George Washington attended church and maintained pews throughout their lifetimes. Though his methods were often misunderstood, Thomas Paine vigorously combatted atheism in his writings, and Thomas Jefferson was an Episcopalian.

The common climate in early America was one in which political rights were subordinate to religious conformity. People could be fined or even imprisoned for irregular church attendance and persecution of other religions was condoned. What a wonderful influence Deism was against such a backdrop!

The two major points of the Deist creed were the existence of a God and the belief in life after death, when rewards and punishments would be meted out according to the virtue of the life a person led on this earth. Deism was empirical, reasonable, and tolerant.

When Ms. Ehrenreich classified George Washington as an irreligious man and an infidel, I wonder if she ever read his farewell address in which he said "Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports. In vain would that man claim the tribute of patriotism who should labor to subvert these great pillars of human happiness—these firmest props of the duties of men and citizens." It would seem that he did not view religion as an anathema to democracy.

While Ms. Ehrenreich's article provided an excellent counterbalance for Vogue's nonreligious readers, one would have hoped for more respect for the historical verities while she was grinding her personal axe.

Jan Carty Marsh
Lancaster CA

Middle-age, redefined?

Now that Mary Cantwell has brought the subject of mid-life for the average woman out of the closet and into the pages of Vogue, ("Mid-Life in the Mid-Eighties," February 1986) I hope Vogue will continue to acknowledge our existence.

I am, as was my mother before me, a devout Vogue reader. The thoughts of cancelling my subscription just because I turned sixty never entered my mind. I waged battle in the corporate structure for equal pay for equal work when ERA still meant only "Earned Run Average," and those years have paid off. I can now indulge my passions for Bally pumps, designer clothes, lace-trimmed undergarments, and pantyhose as sheer as angels' hair.

How about an occasional feature for us ladies of experience, whose hair is frosted by Mother Nature and whose contours may be a bit more avocado than asparagus? There are many of us who will never consider pastel pants suits with flowered overblouses to be a major fashion statement, and we need all the help we can get.

Kay Weinmann
Tustin CA

AIDS' fact check

My thanks to Ellen Switzer, and to Vogue Magazine, for the article, "AIDS: What Women Can Do," in the January 1986 issue.

However, I would like to bring to your readers' attention a typographical error. The chemical ingredient contained in several preparations long sold over the counter as spermicidal jellies, foams, and creams is *nonoxynol-9*, not *nonoxynol-8* as printed in your article.

It is important to your readers that they be in a position to purchase nonoxynol-9-containing products. While several chemical contraceptives have been capable of inhibiting the growth of various microbes, nonoxynol-9 has recently been shown (Hicks et al., *The Lancet*, II, Dec. 21, 1985) to inhibit the multiplication of the HTLV-III/LAV virus. This virus is believed to be the causative agent of AIDS.

This evidence has been obtained in the laboratory, in human cell cultures infected with the virus, and not as yet in human subjects.

Nevertheless, the use of nonoxynol-9-containing preparations during sexual intercourse—in addition to condoms—can be recommended whenever it is less than certain that neither partner has ever been exposed to HTLV-III/LAV through either sex with an infected person or through contaminated hypodermic needles.

Although these combined precautions cannot offer absolute protection, they can be expected to reduce significantly the risk of HTLV-III/LAV transmission.

Mathilde Krim, Ph.D., Co-Chair
American Foundation for AIDS Research
New York NY

Modern man

Congratulations to Frederick Eberstadt for his "reflections" on men's style in your February issue. I almost skipped over the article, expecting another stuffy monologue on men's fashion. Instead, I was treated to a witty, refreshing view from a man who obviously has a healthy outlook when it comes to appearances. As a medical student, I especially enjoyed (and agreed with) his observations on doctors. I am eagerly awaiting the next essay on "Men in Vogue."

Suzanne Zimmermann
Providence RI

Golden age of television?

I wish to comment on Cathleen Schine's criticism of the television show *The Golden Girls* in the January 1986 issue of Vogue.

She refers to the three ladies as "elderly." C'mon! Being in your fifties and sixties is certainly not elderly! Sophie may be elderly by age definition, but she is pretty young of mind.

In her sarcastic, smart-ass review, [Cathleen Schine reveals herself] as very young and totally insensitive to and perhaps unaware of the fact that people over fifty are alive and well. I'm forty-nine and I'm looking forward to those years, to living them fully. If you think life is over at forty or fifty and if you don't grow with each decade, then your life's going to be very empty. . . .

Pamela Reavic
Burford, Ontario
Canada

"Cult" music

What a surprise to see the article about "The Cult" in the [People Are Talking About Music column] in the March 1986 issue. Their "Love" album was my favorite for '85. I saw their show in December 1985 in Santa Monica, and they were truly indescribable. Ian is also a "hunk" for the 'eighties!

Thanks for *really* keeping up on what's happening!!

Kelly Yorke
Hollywood CA

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BEAUTY STYLE

What's new in beauty and fitness? Just about everything . . . as you'll read here: people . . . places . . . trends . . . ideas.

BY ANDREA ROBINSON AND DOROTHY SCHEFER

BEAUTY NEWS

● When a New York designer had two of his top models return for a second fitting of his spring clothes—to his surprise—he discovered their bodies had changed. The girls were two sizes *bigger* on top—the result of having breast implants, currently popular among models, and spurred by the career success of top model Paulina's natural voluptuousness.

● When a good thing can be too much . . . Anyone who saw the *Time* photos of the Philippine palace after the Marcoses fled saw quite a cosmetics stockpile left behind—a closetful of beauty, makeup, treatment, fragrance products, all neatly stacked and all by the dozens!

● Makeup as art

Hottest "cosmetic": *trompe l'oeil* makeup—from J'Attoo—adds everything from a white-"lace" eyelid to a black zipper on cheek or shoulder . . .

RETRO FOOD

Just as Americans began accepting healthful eating ideas, along comes retro dining, offering fad foods of the '50s and '60s. At NYC's Betty Brown's Broadway Dining, for example, you'll find macaroni-and-cheese casseroles, Sloppy Joes, Jello-molds, and a 138-item ice cream menu. In Chicago, there's Ed Debevic's. And at NYC's American Cream-American Pie, old and new food "concepts" have been combined, so you get pizzas now topped with veggies . . .

TRIBUTE TO A STAR

For those who watched female volleyball ace **Flo Hyman** lead the American women's volleyball team to almost-victory during the '84 Olympics, Flo Hyman was the picture of athletic perfection: tall, lithe, strong, energetic. She seemed to have limitless energy, and she never gave up—even after it became apparent the American women would take second place. So it was with shock and disbelief that we learned that at thirty-one, after completing a volleyball game, Flo Hyman collapsed on the bench, succumbing to a "heart attack."

But Flo Hyman actually died of a ruptured aorta caused by Marfan Syndrome—a congenital defect that, ironically, shows up in persons with the tall, lanky build of an athlete. Although Marfan's is rare and difficult to diagnose, sports doctors have attempted to keep an eye out for athletes who might be suffering from the syndrome; and at least three athletes have recently been grounded.

But, in spite of all Hyman's physical exams—especially pre-Olympics—no sign of Marfan's ever turned up. Flo Hyman continued to give the appearance of perfect health—right up until her death. The real tragedy: had the syndrome been discovered, Hyman may have lived a normal life span. Doctors say that after corrective surgery, people with Marfan's can expect to live a long life—*if* they limit physical activity.

What's modern . . .
- **Taking the sun in the *late* afternoon . . .**
- **Orange toenails for summer**
- **SPF-based conditioners for hair**
- **Walking on the beach for exercise**

What's unmodern . . .
- **Too much makeup on the beach**
- **High heels and bathing suits—unless you've got the body**
- **Very tan bodies**
- **Too-big hats**
- **Doing calisthenics on the beach**

STAR SHAPE-UP

To get into shape for her one-woman Broadway show and develop her stamina, actress ***Lily Tomlin*** *worked out with her personal trainer, Rebecca Eastman, on and off for fourteen months. Result: a seemingly tireless Tomlin who talks nonstop through an aerobics routine; keeps the pace for 135 minutes.*

Eastman worked out with Tomlin, mostly outdoors, three times a week, stretching, hiking up hills, doing pushups, and walking to "build a firm base." Within the first month, Lily was back in shape.

To make exercise easier, Eastman designed a gym for Lily. Included: an exercise cycle, rowing machine, dumbbell rack, two benches (incline and flat), leg extension and curl machines—and she changed Tomlin's routine to include fifteen minutes of yoga, twenty-five minutes of combined aerobics (cycling, rowing, jump rope), twenty minutes of weights, plus a cool-down.

Whenever Lily was on the road, she used an Eastman-designed exercise tape, which focused on endurance training. Back in L.A., the two worked out together, concentrating on building Tomlin's endurance.

What does Tomlin, who worked out her own aerobics routine for her show, do now to keep in shape? Says Eastman, "Tomlin's show is equivalent to an intense, complete exercise program . . ."

● Daywear/Dancewear . . . In L.A., these are one and the same. Gone are the days of grey T-shirts and sweats. You see girls walking down the streets now in tank leotards, "Madonna" leggings (tights that end between knee and calf), heavy push-down socks, and high-top Reeboks. With these girls, everything matches, from their leotards and sneakers to their sunglasses and rhinestone jewelry, even spray-in haircolor. It must take these exercise kittens a couple of *hours* to dress . . . . It's interesting to see the impact **Madonna** has had on her exercise class. The first day she wore a very high-cut black leotard with old black tights worn *over* it, rolled down to her hips, exposing them. It was like measles: the next day, two girls from the class showed up dressed just like her . . . . In LA, accessories are part of "**exercise fashion**"—big earrings, fake jewels, Rolex watches, wide headbands wrapping the forehead, small gold chains reading "10"—but, sometimes, it's a bit excessive . . .

WOMEN AND AGE

When Macy's, San Francisco, hit on the theme of women and age: beauty, health, image as one in a series of seminars they offer, they had a winner. Usually, about two hundred women sign up; but by noon of the day the ad for the seminar ran, over four hundred women had called. Eventually, over seven hundred women attended, with hundreds more women (and some men) being turned away. The fee benefitted Options for Women over 40, a resource center for mid-life women. Result of the huge response: another seminar is being scheduled . . .

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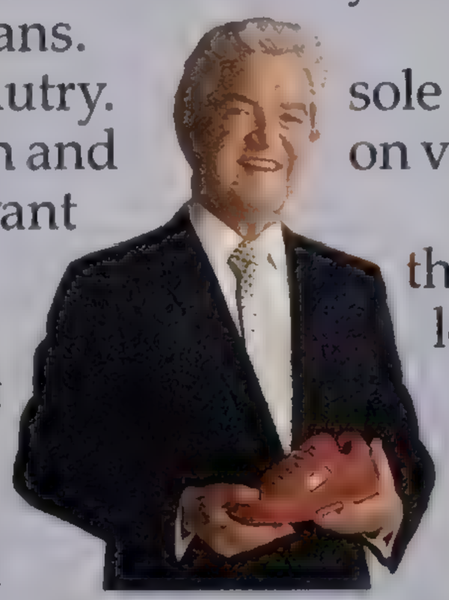

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SAKS FIFTH AVENUE

PEOPLE ARE TALKING ABOUT...

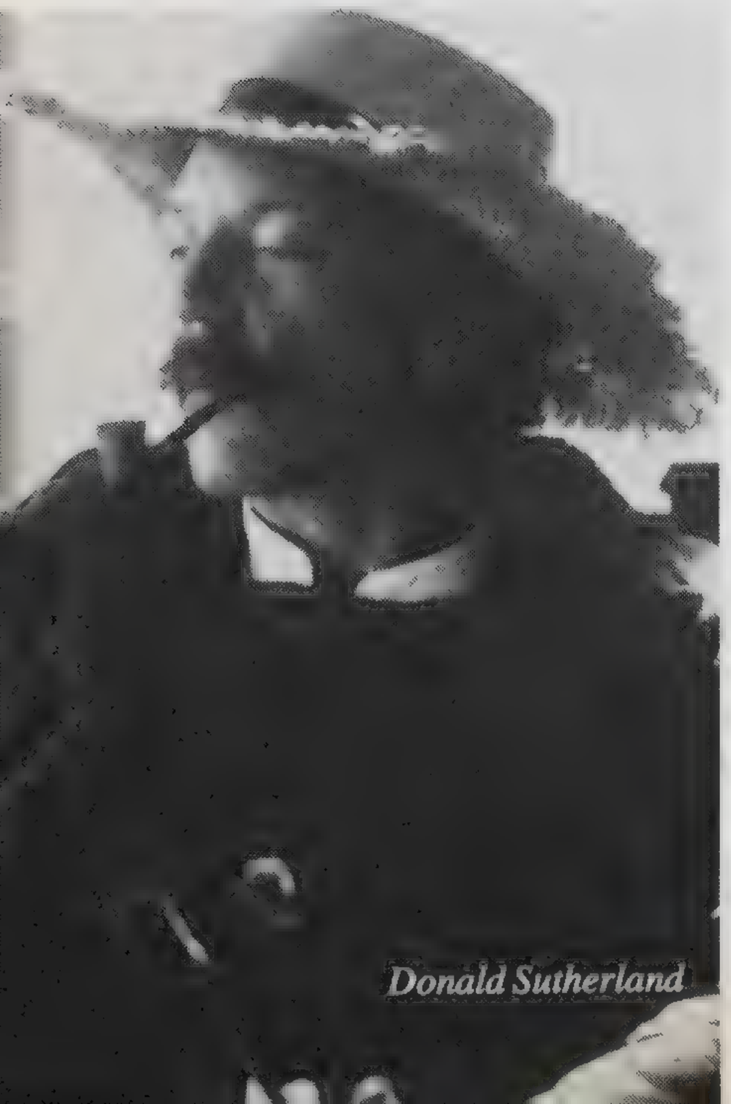
WHAT'S NEWS / WHAT'S COMING

movies

"Violets Are Blue": Kevin Kline and Sissy Spacek

GAUGUIN'S LAST STAND

Towering bio-fantasies like *The Agony and the Ecstasy*, *Moulin Rouge*, and *Lust for Life* dominate Hollywood's vision of artistic genius. In their wake comes Donald Sutherland as the brooding recluse Paul Gauguin. A subject ripe for cinematic romance, Gauguin's retreat to Tahiti plays out every artist's craving for unending inspiration... and abandon. Surrounded by lush vegetation and earthy beauties, he seemed to have a corner on Paradise. Cannes contender *The Wolf at the Door* focuses on a desperate moment in Gauguin's life—his final return to Paris in the mid-1890s to find a public for his frankly sensual island paintings. Known for taking his roles to heart, co-producer Sutherland has, predictably, submerged himself in painting and drawing, even moved his family to Paris. *The Wolf at the Door* asks the artist's (and movie producer's) perennial question: Will it sell? —LISE FRIEDMAN



Donald Sutherland

ROLF KONOW

WHO SAYS YOU CAN HAVE IT ALL?

One of the joys of *Violets Are Blue* is its setting: a little town on the Maryland shore whose essence is summer—salt air, crab claws, regattas, an amusement park, cold beer, heavy necking on the beach.

Indeed, in 1969, when we first meet Sissy Spacek and Kevin Kline as high-school lovers, she is an adventurous but unacademic teenager who shows every sign of turning into a stewardess for life. He is a politically aware journalist, headed for Boston and an illustrious career. Cut to the present and, surprise! She is a world-famous (well, internationally respected) news photographer. Unmarried. And he is still in Ocean City, publishing and writing the local paper, with a wife and a teenage son.

When these two meet and fall in love all over again, it is not only with each other but with each other's lives. Can they join forces, start over, and have it all, even if it means abandoning his wife (Bonnie Bedelia) and son (Jim Standiford)?

With its neat ironies and polarities (like city career girl versus "country" wife), *Violets Are Blue* sounds like one of those projects that can be proposed over a breakfast conference, the sort of made-for-TV movie in which issue precedes character and dialectic is all. But this happily isn't the case. After an initial awkwardness (the overschematic exposition of the early scenes) this is a gem of a movie—strong, moving, beautifully acted, gently unpretentious. Naomi Foner's screenplay has a great deal to say about how we choose our lives—and what these choices mean.

Under Jack Fisk's direction, the characters spread their wings and transcend the clichés of high concept. Sissy Spacek is a marvel. There is something virginal, born anew in each of her performances, a spontaneity that can't be faked. When she first meets Kline again, or he says something delightful, her face flushes with pleasure. And Kline, far from the stock male love object of the traditional triangle, has wit, warmth, a personality that would make any woman's heart beat faster.

There's the scene in which he and Spacek are sitting in the sand, their heads close together, and she is telling him how she longs to live with him and do the things married people do. She'll have coffee with him in the morning, fuss with him for forgetting to take out the garbage. He has been listening with a half-sad, half-rapt little smile on his face. He pauses, no change of expression. "I'd never forget to take out the garbage," he says.

Foner's script is full of this sort of detail, of knowing insights. At the dinner hosted by Kline and Bedelia (who's wonderful), the two women meet for the first time. Bedelia the homebody has gone out of her way to make such exotic fare as strawberry daiquiris and gazpacho for the visiting celebrity ("Cold soup!" exclaims the son in disgust), when the visiting celebrity, who is in many ways a simpler person than the hostess, would have preferred local clams and beer.

The relationship between Kline and Bedelia is finely drawn, establishing their affectionate familiarity, a love that is deep and abiding without ever having been passionate. Each person has his point of view and claim on our sympathy, thus making for a complex response on our part.

Violets Are Blue is a movie that ends up on the side of commitment, but there's nothing punitive or reactionary about it. It understands that "letting things happen" is no less a choice than running after them. Our "free" choices are not as free as we think they are, and the circumstances "beyond our control" often are not.

This is a joyously grown-up movie that could so easily slip through the cracks in our hyped-up marketplace. Don't let it! —MOLLY HASKELL

Columbia Pictures

RALPH LAUREN

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Petra Barkhof
and Patricia Barkhof
Advertising Rep for Vogue Italia/Milano, Age: 29 and Daughter, Age: 8

I'm originally from Hannover, Germany but a man brought me to Italy three years ago. I've never married because I haven't found the right person yet. Now I like to stay alone and look at people. My first job was selling dresses at a small store on the Spanish island of Ibiza. I feel more like a girlfriend to my daughter than her mother. We like to play and walk around the country together. I always live at the moment.

Gisella Borioli
and Gaia Lucchini
Chief Editor of Donna/Milano, Age: 40
and Daughter, Age: 7

I work in the magazine world because I love the smell of printed paper. Someday I want to publish a magazine with information for *all* Italian women because I know them the best. I've also dreamed of being a famous scientist, winning a Nobel Prize, and making history like Einstein When I'm not working, I like to eat popcorn and watch cartoons with my daughter. Once I went to a costume party as an ancient Roman and only spoke Latin even though no one understood me. I'm allergic to perfume but I'll never give up my morning facial cream. I'm afraid of everything mediocre.

Photo: Toscani

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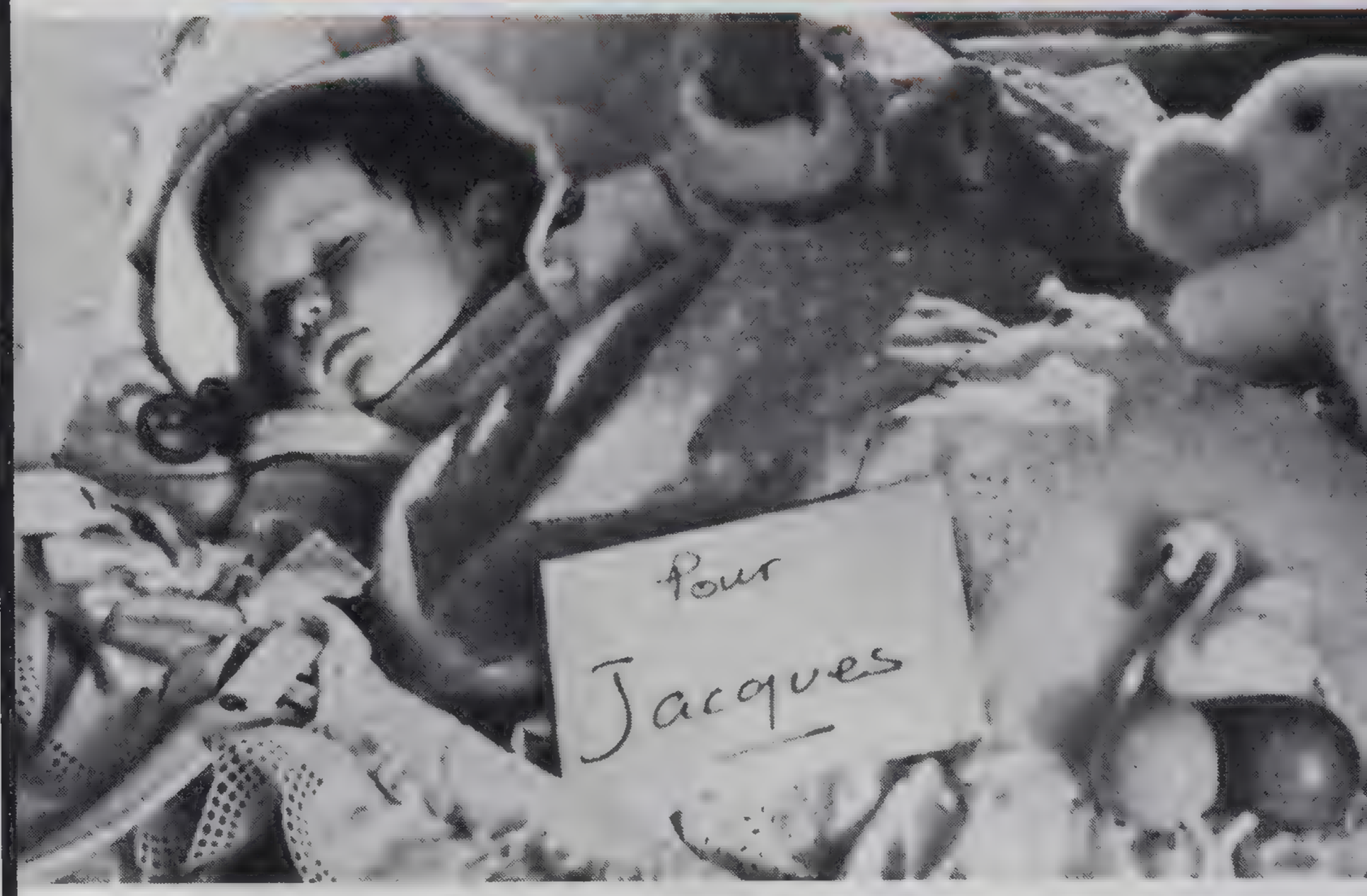
PEOPLE ARE TALKING ABOUT...

movies



TOUGH GUYS DON'T DIAPER

How can nation-leading or bridge-building compare to the joy of crooning baby to sleep?

The film *3 Men and a Cradle* is so reactionary that it's almost revolutionary . . . or is it the other way around? A trio of swinging Paris bachelors turn into the three stooges when a baby is left on their doorstep; but then, miracle of miracles, after a period of trial and error and non-stop hysteria, they become experts, not only at child care but at Love—all-out, waking-up-in-the-night Maternal Love. Played by such able farceurs as Roland Giraud, Michel Boujenah, and André Dussollier, the men can't wait to give up their jobs and their women and stay home full time. What, after all, are the crowning achievements of maledom—bridge-building, nation-leading, and woman-collecting—compared to the joys of changing diapers and crooning baby to sleep?

Beware of men bearing bottles! A variation on the men-make-better-mothers-than-women theme with which Hollywood toyed for a brief period, this boulevard farce has been packing them in in Paris. Like so many current blockbusters, it's a revenge fantasy that strikes a conservative chord. But the confusing question, since the film was made by a woman, is *whose* revenge fantasy?

At first glance, *3 Men* looks like a dig at all the feckless lovers and fly-by-nighters (Jacques, the baby's father, is actually an airline steward) who sow their oats and move on. But as our surrogate mommies turn radiant with baby-caring, the real anti-woman bias emerges. There's the fact that all the females in the movie, with the exception of the irresistible infant Marie, are self-centered and non-nurturing, from the baby's runaway model mother to Jacques's gallivanting senior-citizen mom. And what could be more needling to the armies of single women Out There than the spectacle of three eligible males devoting themselves full time to a one-year-old child!

It is the nature of this sort of mechanical farce to calculate its every charm, from the physical mayhem to the verbal thrust and parry. There is one hilarious scene, almost worth the price of admission, when Roland Giraud discourses with a straight-faced *pharmacienne* at great and serious length on varieties of feeding formula and the recommended type (one, two, or three speed) of bottle nipple.

This comic portrait of the escalating chores of child care, a task so overwhelming it's a three-man, twenty-four-hours-a-day job, might be interpreted as a backhand tribute to the unheralded work of mothers. Or, less benignly, as a slap in the face at career women trying to have it all. I see it merely as an opportunity for three comic actors to play skirt roles. But the secret of its success is little Marie (Who *wouldn't* want to stay home with that bundle of infinitely varied adorableness?) who appears to be about seven months old. Now make the same movie with a squawking, red-faced, colicky, squint-eyed infant who's the actual age the child is supposed to be (four to five months) and we'll see how many men fall over each other for first place in the nursery.

—M. H.

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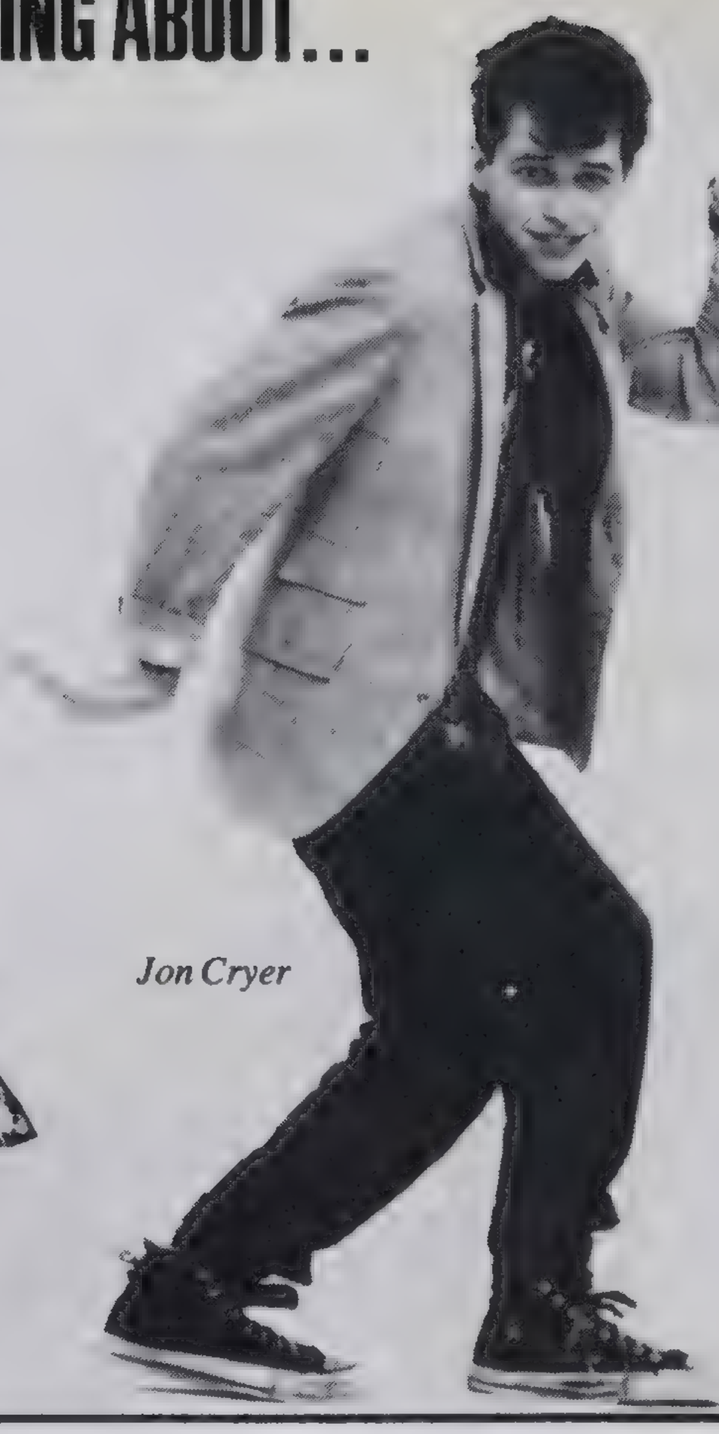
PEOPLE ARE TALKING ABOUT...

movies

Monica Vitti



Jon Cryer

COMEDY: THE ITALIAN PASSION

There has never been a Golden Age of Italian comedy for the very good reason that Italians produce comics the way America produces baseball players; hence, Italian comedy is one continuous golden age.

The movie event of the spring in NYC will be The Museum of Modern Art's retrospective of Italian comedy since World War II, sponsored by the Missonis, the Milanese knitwear wizards. The festival opens May 9 and features the full spectrum of poetic buffoons, grimacing cuckolds, earthy funny ladies, repressed mama's boys and indolent Don Juans, as performed by such immortals as Alberto Sordi, Monica Vitti, Vittorio Gassmann, Marcello Mastroianni, Giancarlo Gianini, and Ugo Tognazzi.

Of the more-than-sixty-film program, ranging from films never before seen in this country to the crowning achievements of Italian cinema, herewith a list of personal favorites and acknowledged masterpieces:

- Federico Fellini's *The White Sheik*, in which Alberto Sordi plays a comic-book hero with a roving eye, and the same director's *I Vitelloni*, an autobiographical tale of four boys coming of age in the provinces.
- *Gold of Naples*: De Sica's multiple-episode film about the grand gestures and regrets of vainglorious Neopolitans. With Sophia Loren.
- *Big Deal on Madonna Street* (director, Monicelli): Mastroianni, Toto, and Gassmann are members of a group of inept, amateur burglars.
- *Divorce Italian Style* (director, Pietro Germi), with Mastroianni using the Italian code of honor to get rid of an ugly wife. —M.H.

Museum of Modern Art

FUNNY IN PINK

Pretty in Pink, the most recent of Jon Hughes's brat-pack showcase, is a simple story about a girl from the wrong side of the tracks (Molly Ringwald) who's invited to the Senior Prom by a rich kid . . . and stood up. But the real heroes are the clothes: Ringwald's thrift-shop glad rags, Annie Potts's voluminous prom dress (the one she wore to her own 1970 prom), and the rich boys' *Miami Vice*-style duds. Thank God for Jon Cryer—he gives the film a third dimension.

Cryer plays "Duckie," Andie's best friend, and fellow nerd. His bee-stung lips match hers, as does his fashion sense. (His clothes could have been hand-me-downs from Pee Wee Herman or a rockabilly mod.) And he supports her tremulous integrity with loopy aplomb. He's also mad about her ("I'd *die* for you," he says at one point, with all the intensity of a James Dean with zits), and what gives the film its energy, apart from the sound track, is Cryer's manic portrayal of a fool for love. He's the perfect foil for Blane, the rich kid who tempts Andie across the tracks (the bland leading the blond), and for Blane's sneering best friend Steff, whose laconic dismissal of Andie ("The girl is, was, will always be *nada*") is one of the film's funniest throwaway moments. And when, in a moment of inspired desperation, he lip syncs to "Try a Little Tenderness," gyrating and sweating like Otis Redding himself, Cryer steals the show.

Like Ringwald, Jon Cryer comes from a showbiz family. His mother is actress/writer Gretchen (*I'm Getting My Act Together and Taking It On the Road*) Cryer and his father, actor David (*Evita*) Cryer. Jon made his Broadway debut in *Torch Song Trilogy*, and his first film was *No Small Affair*. (He played a sixteen-year-old smitten with an older woman of twenty-three.) With the attention he's received for *Pretty in Pink*, Cryer may be destined to play a heartthrob (of sorts). Meanwhile, he seems content to be devastatingly funny. —TRACY YOUNG

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PLACES TO GO BUMP IN THE NIGHT

Calvin, Hockney, Whoopi, Mailer, Princess Gloria von Thurn und Taxis—is there anyone you can't spot in the vastness of Palladium? Probably your friends. Consequently, many of New York City's most amiable revelers are seeking out more intimate places around town where, if they still can't be heard, at least they can be found.

● Wearing Betsey Johnson from head to toe, one denizen slinks past The Milk Bar's unobtrusive street-level door, down steep steps to the crush, and coyly asks the first familiar painted face. "Is *anyone* at Area?" Who's left? Downtown's favorite new watering hole could pass for a former home of Mary Quant, a split-level of white 'sixties Day-Glo-lit formica furniture, populated by a cast (including Sade, Matt Dillon, Timothy Hutton) who'd barely remember that decade. There's great taped music no one minds not being able to dance to because the giddy claustrophobia makes noon in Calcutta seem like a refreshing alternative. Attire is definitive *Clockwork Orange*. A waifette in the upstairs lounge stands amidst some multileveled globe lamps and sighs, "This makes me sorry I'm not Jean Shrimpton." If her date knew who that was, he might agree. *The Milk Bar, 22 Seventh Ave. S.*

● Without even taking off her rabbit coat, the anxious young woman spins her date around to face the crowded bar and demands, "Okay, where's Bowie?" China Club (*left*, and *below*) on upper Broadway features live music and room to dance; but the club's good fortune, cookie, lies in the expectation that one of its most illustrious semi-regulars, Bowie, Jagger, or Julian Lennon, may drop by to jam with the band. On those nights, the place rises to the sidewalk. It, too, is downstairs. This may be the year to redo your basement. *China Club, 3130 Bdwy.*

"In New York clubs, the giddy claustrophobia makes noon in Calcutta seem like a refreshing alternative"

● Harry Cipriani's instantly successful East Side version of the most famous bar in Venice is still brand new, so everyone is craning to see if everyone is anyone. An original Chanel at the bar confirms, "There, that *is* Bryant Gumbel. I *told* you the food is good," failing to notice the real gourmet, Craig Claiborne, at a nearby table. When I was seated, a neighboring gentleman cooed, "Darling, you are sitting in Diana Ross's chair!"

To offset Harry's seriously dropped ceiling, the tables are so low you don't cross your legs and chairsarethisclose, insuring always being in earshot of juicies like, "He's dining with his housekeeper!" "Silly, he married her." "No, he's just good to her." Keep your ears cocked, your eyes sharp, and you'll hardly miss the Grand Canal. *Harry Cipriani, 781 Fifth Ave.*

● "Oooh, I don't like clubs," moaned Nell Campbell, still recognizable as Little Nell in that midnight classic *The Rocky Horror Show*. "They're for the depressed and lonely," agreed Keith McNally, proprietor of New York's soigné cafés Odeon and Luxembourg. "But we do like to hang out," added his wife and partner, Lynn Wageknecht. "Because none of us likes to go home," moaned Nell.

So they got together, and Nell's will open this month on West 14th Street with a little food ("nothing fancy"), a little live music ("very brief—we have a low tolerance for performance"), and lots of room to relax ("just an overstuffed salon with no disco effects"). Was Keith and Lynn's extraordinary track record another reason for opening a third hot spot in town? "No," smiled Nell, "I think they got sick of my talking to everyone at their restaurants so they decided to put me on the payroll." Doors don't open until ten—plenty of time to find your friends earlier. *Nell's, 246 West 14th St.*—HAL RUBENSTEIN

ELAINE ELLMAN

VANDERBILT

by Gloria Vanderbilt

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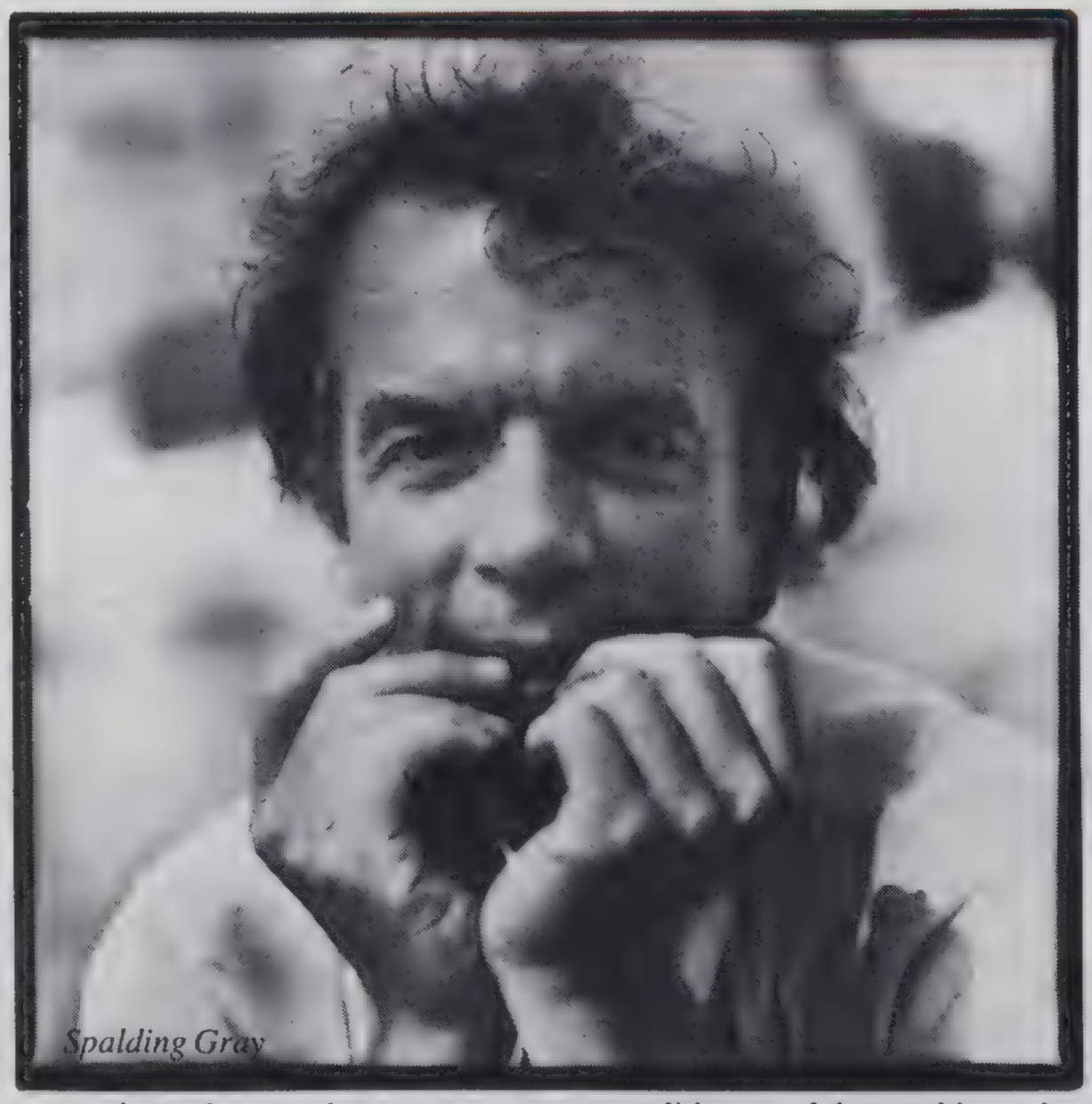


Spalding Gray

For a nice WASP boy from Barrington, Rhode Island, Spalding Gray has a mouth on him you wouldn't believe. He sits up there on the stage in his L.L. Bean plaid shirt dropping those long Haah-vard "A"s while telling you things like how it felt, when he was a boy, to lie in bed and listen to Fred Allen with Gram Gray (her nightgown was silky, her skin, soft and old); the exotic ways he and his eighth-grade friends pleasured themselves sexually (using animal fur, especially Davy Crockett hats), and punished each other for losing strip-poker games (the loser had to crawl naked over the "fuzzies" on the floor beneath Gray's parents' twin beds).

Gray, forty-four, spews out the minutiae of his past and present lives in a form he calls a monologue but which is really a series of polite primal screams, a perverse *Boys Life Magazine* sharpened with Oedipal asides and promiscuous brushes with the unconscious. He officially introduced his monologues at SoHo's Performing Garage in 1979 before a group of fifteen people; now he has an international audience. Critics come to praise his performances as Significant oral histories of the American experience; regular people, to savor a meticulous cataloging of their own tics and secret pleasures.

This month, Gray will perform three monologues at New York City's Lincoln Center, and Random House will publish his first collection, *Sex and Death to the Age 14*. Later this summer, his best-known monologue, "Swimming to Cambodia," will be made into a film with Jonathan Demme (*Stop Making Sense*) directing and Laurie Anderson writing the music. "Swimming" is Gray's wide-eyed, moment-to-moment reportage of his 1983 journey to the East to play a role in *The Killing Fields*. He talks about his encounters with acrobatic Thai prostitutes, the egos of American politicos, and the numbing evidence of the Cambodian genocide.

"My monologues first started as a kind of constant chatter in my head—wherever I went, this little voice said, 'You must remember this, you must remember that.' It was anxiety-producing," says Gray, who occasionally lapses into shrink-talk. "I didn't have the money to go into analysis. But I decided that I was going to talk anyway—that I was going to trust my audience as my receptor, my editor, my therapist."

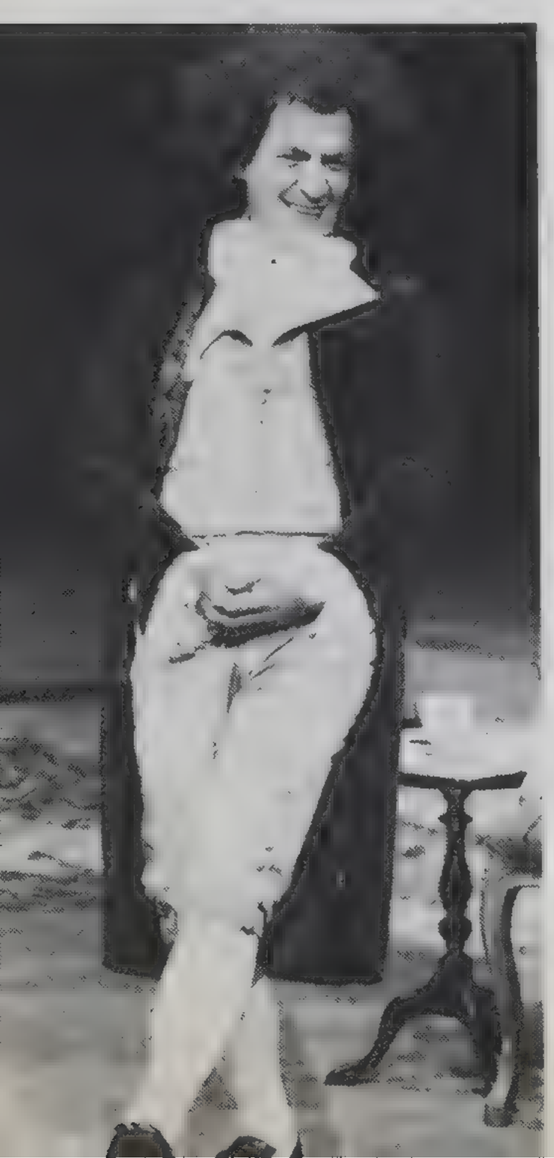
Gray's audience, in turn, responds to his steamroller confessionals with nervous titters, warm mmmmmmms of recognition and, only occasionally, uneasy silence, as with "47 Beds" in which Gray lists every bed he slept in for a year including one in an Athens hotel room where he had his first gay experience. ("I wasn't into it. . . . All these faces came at me like on a Rolodex: Ernest Hemingway, what would Ernest think? Henry Miller, what would Henry think? Sam Shepard? Lou Reed, Sartre. What would my father think?")

"People writing reviews have called me a narcissist, and I would certainly admit to that," says Gray cheerfully. "But with 'Swimming to Cambodia' I found a larger issue outside of my personal neuroses. Next, I'd like to take on American politics—Washington, DC." But even William Jennings Bryan started small: for now, Gray plans to conduct a series of interviews at the Mark Taper Forum in Los Angeles with Cambodian refugees so they can tell their own stories.

Playing global diplomat and standard bearer of truth can be grueling. The only way he could get a rest, Gray claims, was to sign on for a role in *True Stories*, directed by Talking Heads' David Byrne. The film is sort of a Texas edition of *The National Enquirer* with a script by Beth Henley (*Crimes of the Heart*). "I vowed not to take notes, not to do a monologue on the shoot," says Gray. "It's the only way for me to suspend the commentary in my head. I'll probably go to Bali this year and all I'll be doing is taking notes on my vacation."

—DEBORAH MASON

ELIZABETH NAPLES



BEST BRITS: McKELLEN & CO. PLAY CHICAGO

When I met Ian McKellen at London's National Theatre in his role as himself, he appeared in a broad-brim hat of faintly raffish air, an elongated furry overcoat (a great prop for acts of deshabille), a soft, hand-knit sweater in sybaritic old-rose pink. He doesn't put a foot wrong these days. An unquestioned box office star on both sides of the Atlantic—he played Salieri in *Amadeus* on Broadway—he is also recognized as an intelligent if radical voice on wider matters in the theater. At the National, he has recently put back some clout into the once vigorous tradition of the flamboyant actor-manager, a splendid figure in the British theater whose exemplars include Richard Burbage with Shakespeare's company, David Garrick, and Laurence Olivier.

This month, McKellen goes to Chicago with the McKellen/Petherbridge company (Edward Petherbridge is co-director), which was formed last year by Sir Peter Hall, director of the National. Assuming classical and modern roles with equal dexterity, McKellen will play Bosola, the dark villain in Webster's *The Duchess of Malfi*; Mr. Puff, the puffer turned playwright in Sheridan's *The Critic*; the lugubrious Real Inspector Hound in Tom Stoppard's play of the same name; and a swaggering Lopakhin in a lighthearted take on Chekhov's *The Cherry Orchard*.

When you are in McKellen's company it is difficult to feel that anyone or anything else matters as much as actors and the British stage. "I am not going to allow the bit of the theater I have any control over to fall in with current feelings of monetarism," he says trenchantly. "Actors need protection from big concrete buildings—a sense of anonymity is death. . . ."

McKellen also confesses that he is revising his whole approach to acting. He has taken on board some Stanislavskian principles, largely as the result of his work with Mike Alfreds, director of *The Cherry Orchard*, whose own creative roots go back to America's West Coast theater. "Acting is about truth to the character," says McKellen. "It is not about interpretation. It is up to an audience to decide on the dramatist's meaning. An actor's thoughts on what the play is about can never be as interesting as Chekhov's. . . ."

With his near-Olympian schedule during the past year—at one time he was playing two leading roles, rehearsing one major part, and co-managing his company as well—McKellen admits dependence on a favorite elixir—clear honey imbibed by the spoonful.

—DRUSILLA BEYFUS

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VIENNA: THE EROTIC MEETS THE NEUROTIC

Two years ago, in *The Garden of Earthly Delights*, Martha Clarke brought Hieronymus Bosch's fantastical visions of Eden, Earth, and Hell to life onstage by an extraordinary use of light, music, dance, aerial acrobatics, and mime. For those who saw it at St. Clement's in New York City, *Garden* offered not only unforgettable images of beauty and brutality—overhead flying angels, beasts of Paradise, writhing demonic victims, musical instruments that metamorphosed into parts of the body or devices of torture, bodies that became boats to be sat in and paddled away—but what amounted to a new kind of theater, enriched and revitalized by Clarke's special access to the worlds of art and dance.

Since that time, the director/choreographer has been at work on a new, longer piece, set in Vienna before the First World War. Like *Garden*, *Vienna* uses Clarke's knowledge of art (the paintings of Klimt and especially of Egon Schiele) together with music (composed by Richard Peaslee, who wrote the music for *Garden*), lighting (again by Paul Gallo), and the special acting/dancing talents of her group of twelve performers.

The new piece arrives at a time when interest in pre-World War I Vienna seems universal. There have been major shows of Viennese painting and decorative arts from the period between the end of the nineteenth century and the end of the First War, in Edinburgh, Paris, and Vienna; a Mahler Festival this autumn in London, and an enormous exhibition called *Vienna 1900: Art, Architecture and Design*, is on its way to NYC's Museum of Modern Art in July. Perhaps in an avowedly Post-Modernist age, there's a need to see how it all began, how we got from a late-nineteenth-century conviction of safety and order to the unraveling into anxiety of the twentieth; or more specifically, how the lushness and full-blown sensuality of the fin de siècle turned into the thin, strident note of Modernism. Prewar Vienna is not only a perfect locus for this shift of sensibility (the birthplace of neurosis in the bosom of Hapsburg stability), it is also, of course, the site of Freud's discovery of the unconscious, of Wittgenstein's exploration of the limits of language, of Schönberg's analyses of harmony and dissonance, of Schiele's declaration of the body as the source of anguish and obsessive narcissism.

In Clarke's vision, Vienna is in certain respects another Garden of Eden, another site of the Fall from Grace, with a serpent perhaps in Freud—if nothing else, he is responsible for a significant loss of innocence about ourselves. Clarke describes Vienna as "a big white cake with maggots," and she sees the darker elements in Viennese life as of a piece with—the "underbelly" of—the world of light: the gaiety and froth of the city of *Schlag* and waltzes.

Perhaps as important as the historical moment of this Vienna is its existence for her as a dreamscape, a city-parallel for the psyche itself, with its ornate and rigidly ordered conscious (the world of courtly manners and café society, of trained horses and riders, of formal dances and formal clothing: uniforms, corsets, hats with feathers, and boots with innumerable buttons) and its twitching, often cruel and greedy subconscious. It is at the edge where these worlds meet, along the highly charged line of the erotic (and neurotic) that her work plays most powerfully.

Along this edge, the expressions of the body are loaded with ambiguities that are the sources of her strongest images. Her work makes us constantly aware of the punning of gestures: how writhing can express both pain and pleasure, how the foot-stomping of a polka can indicate exuberance and anger, how lust mixes with compassion in offers of tenderness. Above all, as she has seen in the work of both Bosch and Schiele, the naked human reveals not only its own beauty, but its own vulnerability, its sense of shame and bondage to its own needs.

Clarke's wish to describe human gestures this fully makes peculiar demands on her performers, who have to work against the dancer's natural instinct to display the body, to revel in its beauty and control. Yet they take enormous risks for her: suspended upside down in the air in *Garden*; here, working much of the time (and no less vulnerably) in the nude. (There are nude duets inspired by Schiele's tenderer paintings of lovers and a male-nude solo drawn with uncanny exactitude from the artist's large series of almost brutally obsessive self-portraits.)

Working with Martha Clarke demands not only physical and psychological risks of this sort but a kind of holding back and fragmentation of movement which most dancers must find frustrating. Yet this control is crucial to her work, which, because of its detail, depends on each gesture's registering, and reverberating, fully. Clarke wants us to see as much as she sees. She has none of the arrogance that allows an audience to haphazardly pick up what it can, if it can. She is above all a generous giver of large images. By a unique reversal of Muybridge's process of analyzing movement, she unfreezes the static forms of photography and painting and returns them to the fluidity and emotional complexity of life. —JANET HOBHOUSE

INGE MORATH/Magnum Photos

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PEOPLE ARE TALKING ABOUT...

music

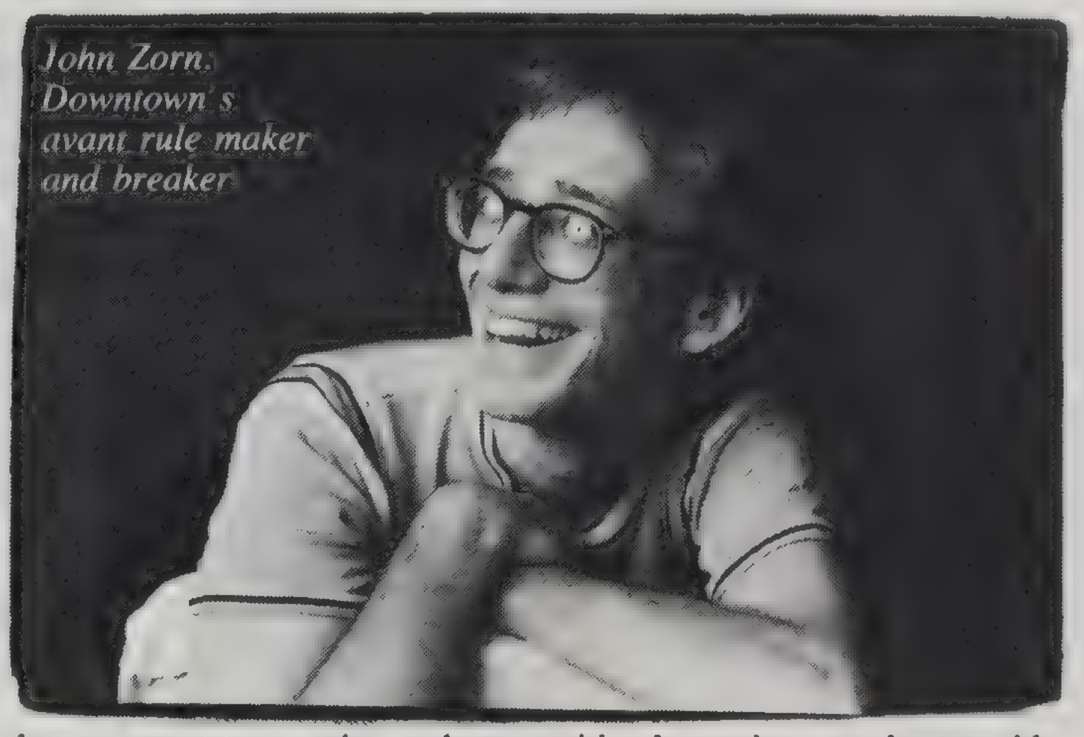
STEVEN NEEDHAM

THE ECLECTIC COMPANY

Suburbia is not known for its expansive imagination. The Ordinaires—two violins, two saxophones, a cello, two guitars, bass, and drums; mostly ex-suburbanites unashamed of their wan roots—plan to change the image. "Since there's no indigenous culture in the suburbs except maybe the media," laughs Kurt Hoffman, one of the saxophonists in the group, explaining the Ordinaires mix-and-match musical philosophy, "my record collection became my musical culture. So we play a mixture of tawdry psychedelic pop, Stravinsky, ethnic dance music, rock and roll, Serbian brass-band music, and modal minimalism. We make a big, loud, contrapuntal mess that can be danced to."

But for all the group's diverse influences, their new record, *The Ordinaires* (Dossier/NMDS), flaunts a homogeneous, optimistic bounce that's intended for fun. Detailed with swirling violins, or punctuating saxophone lines, the songs fit the unusual instrumentation perfectly. "We ended up with this weird combination of instruments, so we had to do something with them," says Fritz Van Orden, another of the group's saxophonists and composers. The Ordinaires are based in New York City's Lower East Side, and like much of the art pouring out of there—half the members graduated from art schools—the quirky, cute songs they write clip ideas from other eras and genres. Their eclecticism is raised to the level of a cultural statement, suburbia's finest hour. —PETER WATROUS

GAMES MUSICIANS PLAY



LAURA LEVINE

As the Lower East Side's reigning musical thinker, John Zorn has always been at the center of things, establishing his own performance space and collaborating with everyone from traditional Japanese musicians to rap D.J.s. He's also a magnet to a group of musicians who take part in his revolutionary experiments based on game theory—he's named music "Hockey," "Archery"—which break down the distinctions between improvisation and composition by setting up rules to guide the organization of a piece but not its outcome, the way the rules of football determine how the game is played but not its score. And he has a sense of humor: His concerts are *(Continued on page 96)*

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PEOPLE ARE TALKING ABOUT...

music

(Continued from page 92) fun, avant without deadly sobriety. Zorn may be the only composer willing to admit to being influenced by Saturday-morning cartoon music—he honks duck calls on stage.

He has changed direction recently, heading away from improvisation and towards the precision and editorial finesse of a recording studio. His recent aural portrait of filmmaker Jean-Luc Godard, *Godard, Ça Vous Chante?* ("Godard, Do You Like It?"; Nato/NMDS) is all virtuoso quick-cutting—for instance, spoken Chinese hinting at Godard's fling with Maoism. In the fall, The Brooklyn Academy of Music's Next Wave Festival will premier his brilliant reworking of the music of the Italian film composer Ennio Morricone, who wrote the music for *Once Upon a Time in the West* and *The Good, the Bad, and the Ugly*. (A record based on their collaborations, *The Big Gundown* [Nonesuch], is due this summer.) The growing respectability of Clint Eastwood and Sergio Leone's Spaghetti Westerns—where Morricone music plays as integral a part as the dialogue—means that Zorn is not only a sharp thinker, he's caught the attention of the moment. —P.W.

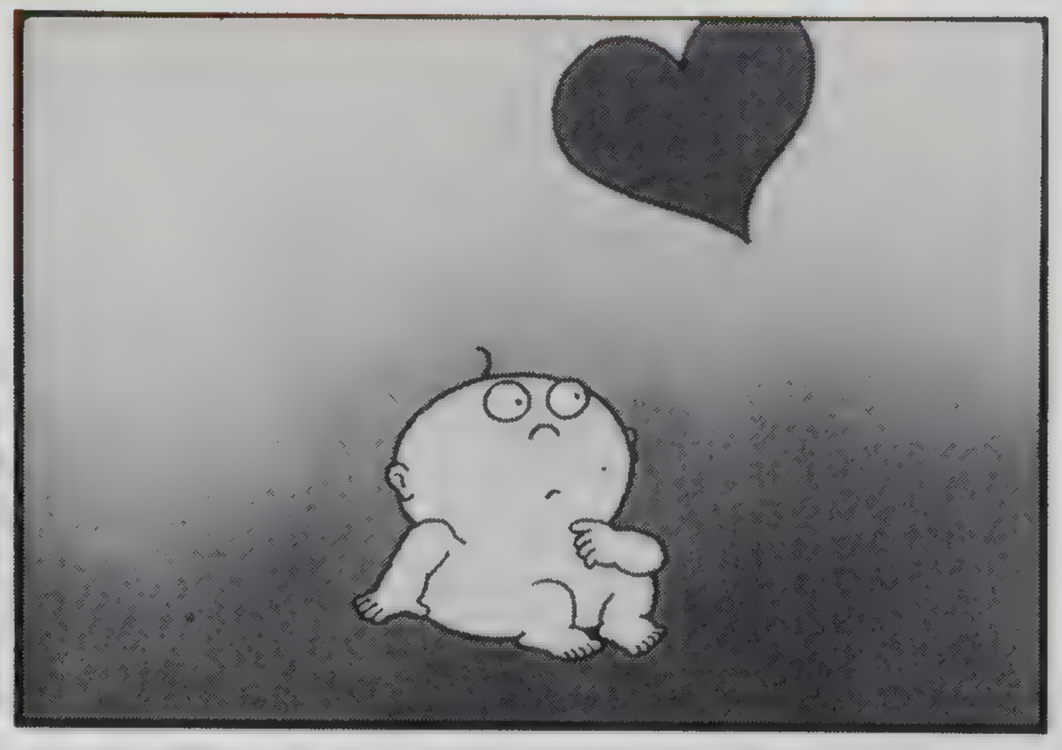
SHE COMES TO CONQUER

Every twenty or thirty years a singer with a powerful mixture of lavish tonality and secure technique comes along and infatuates an audience. This month, Bulgarian-born Ghena Dimitrova will send her clear, trumpeting soprano across America. First stop, New York City's Carnegie Hall where, on May 6, she will render her spectacular La Gioconda, the suicidal street singer in the Ponchielli opera of the same name; two nights later she will perform an operatic hit parade of arias and duets in a Carnegie Hall benefit for Eve Queler's Opera Orchestra of New York. Later in the month, Dimitrova opens at San Francisco's War Memorial Opera House as Leonora in Verdi's *Il Trovatore*.

If the reception of her grand tour earlier this year and her recording of Verdi's *Nabucco* with conductor Giuseppe Sinopoli are any indication, her American engagements are to be savored. The next step: Dimitrova's impending Metropolitan Opera debut in the fall of '87 as the icy princess who melts with love in Puccini's *Turandot*. —ROBERT J. LEHMANN

videos

SEX TIPS FOR KIDS



I don't know what you were told; when I was young enough to get away with asking rude questions ("Mommy, what happens if you untie the knot in your belly button?"), I heard a lot of strange things. But I never heard that babies come "*out of the television set during a station break*"!—if only because storks were more common than TV sets back then.

We've come a long way from the days when sex education took place under the front porch with a gang of other kids, but the question "Where did I come from?" still embarrasses parents. And the answers, according to a new videotape, may be more advanced technologically (the TV for example) but are as silly as ever. Which is just the situation the cassette sets out to rectify.

Adapted from the best-selling book of the same name by Peter Mayle, "Where Did I Come From?" is forthright and very funny. You can just imagine Mayle, a successful copywriter, who says he drew on his own experience, wondering how to explain an orgasm to a seven-year-old. (Something like a sneeze.) And the cartoon characters are charming: my favorites are participants in a sperm swim meet; an equally sophisticated friend loves the Mom and Dad in bed, creating an orgasmic flurry of hearts.

As part of a projected series from Consolidated Productions called *First Aid for Parents*, "Where Did I Come From?" is ostensibly an educational tool for parents and children, but it contains a few helpful hints for everyone. For example: If sex is so much fun, why don't people do it *all* the time? (Answer: It's too damn tiring.) —TRACY YOUNG

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Une rencontre

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OPRAH WINFREY: SHE BELIEVES

Oprah Winfrey is tremendously appealing on her *Donahue* clone, *The Oprah Winfrey Show*. Winfrey, who was up for an Academy Award for *The Color Purple*, has a kind of indomitable down-home manner on her show—get in here, come on, and sit right down; eat up, go ahead; now, tell me, go on, tell Oprah what's on your mind. She enfolds the audience in a luxuriously prosaic compassion.

Like Phil Donahue, Winfrey is a pilgrim with a microphone. She steps gently among the people, into the fiery angers and misty longings of Chicago. And now, like Donahue, she's going national. I've always avoided these shows, as well as the more anonymous radio-talk shows they resemble. The sight of people baring their lurid souls seemed almost pornographic—certainly not edifying, as admirers claimed. I'm not sure which *The Oprah Winfrey Show* is—a little of both, I suppose—but watching it, I cried and laughed almost as much as Oprah herself. One guest was an exquisite-looking girl who sat beside her mother talking softly about her father and incest, a large tear rolling excruciatingly slowly, eloquently, down her cheek. "I know it's hard to tell," Winfrey murmured. Then she began to sob and took a break.

I can't imagine that this sort of intimate exposure could happen any place but in the United States. A battered woman who shot her husband—then a commercial. One day, an elderly black man who escaped a Southern lynching after the hood had been pulled over his head, the rope tightened around his neck. Another day, a lot of hilariously noisy women on diets. It is television *vérité*, a bizarre ongoing documentary film of the saddest, dearest, inside pockets of the baggy American suit. Oprah Winfrey pokes and prods, and every wadded old letter, every bobby pin, every lipstick-stained Kleenex comes fluttering out.

If I were a member of the KGB, I would watch this show. I may watch it anyway.

—CATHLEEN SCHINE

VILLAGE SQUARES

Mapp & Lucia is a lazy, broad, and underdirected series, coasting shamelessly on E.F. Benson's divinely inconsequential books about gentle village gossip and snubs, but never mind. Prunella Scales (the exquisitely odious Mrs. Fawlty of *Fawlty Towers*) plays Miss Mapp, and she is perfect.

In her rivalry with Lucia to rule the poor little town of Tilling, Miss Mapp has recourse to every act of low cunning she can dream up. Blowsy, pulled forward, it seems, with the weight of her enormous, wildly insincere smile, Scales gives Miss Mapp overwhelming energy and drive—she is unflagging, a loyal foot soldier in her own drive for social preeminence. But Lucia (Geraldine McEwan) trots always just beyond her reach, a superior general, elegant, nasal, scattering Italian phrases like coins.

McEwan, a sort of poor man's Maggie Smith, slinks through her plots and schemes fairly plausibly; but the ever theatrical Nigel Hawthorne, as her sidekick Georgie, prances and simpers with unrelenting vulgarity. *Mapp & Lucia* is not an inspired adaptation, but it does evoke Benson's wonderful, tiny world of wonderful, tiny intrigues. And it does have Prunella Scales. —C.S.

(See page 180 for Edward Gorey on the Lucia books.) ▽

MICHAEL WEINSTEIN Hair and makeup: Colleen Creighton

Virginia Slims recalls the finishing school of 1901.

After the young women finished the windows, they got to finish the floors.

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PEOPLE ARE TALKING ABOUT...

art SHAKER HEIGHTS

Broom, nineteenth century

The Shaker Museum, Old Chatham, New York

If, like so many of us, you were seriously contemplating swagged curtains with tasseled tie-backs for the living room but just recently began to hear the phrase "Return to Modernism" bandied about at cocktail parties, then the new exhibition at the Whitney Museum of American Art in New York City (May 29-August 31) is for you.

Technically, Shaker design coincided with the early Federalist period in America. But, in point of fact, these exquisitely designed tables, chairs, baskets, cloaks, and clocks—125 objects from the late eighteenth century through the early 1900s—are fully as "modern" as anything produced at the Bauhaus. The Shakers' total rejection of superfluous decoration anticipated the famous dictum "Form follows Function" by almost a century.

Today there are fewer than a dozen Shakers left, but once the United Society of Believers (called Shakers because their religious services featured ecstatic dancing and singing) boasted thousands of adherents living in settlements from Maine to Kentucky. The most successful of nineteenth-century Utopian sects, Shakers practiced common ownership, equality of the sexes, and celibacy—the last certainly contributed to their eventual decline and dissolution.

All the energies of these "monks and nuns, without the bolts and bars" were channeled into the creation of a highly ordered, harmonious world unto itself, and this accounts greatly for the austere beauty of Shaker work.

In most Shaker communities, custom and law alike dictated the shape of almost everything, right down to the size of looking-glasses. Though in some instances the signature of the anonymous maker can be detected in discrete details—like a single fine line inscribed on a wood bowl as it turned on the lathe—it is this remarkable unity of vision that distinguishes Shaker design and renders it, paradoxically, strikingly individual. Stripped down, strictly utilitarian, the most unlikely objects—iron stoves, wheelbarrows, wood forms for shaping mittens—possess a totemistic appeal akin to African, Abstract Expressionist, even Dadaist art.

Progressive thinkers, the Shakers eventually embraced mass production; and plain, sturdy chairs from their factory in New Lebanon NY, were quite a popular mail-order item in an age otherwise enamored of decorative excess. Nevertheless, authentic Shaker furniture is rare today and remarkably costly. Small objects are especially in demand: An exemplary oval wooden box with its original paint might cost as much as a more commonplace Shaker rocking chair—in the thousands. One feels the founding mothers and fathers of the ascetic, communistic sect wouldn't quite appreciate the irony of all this.

—GEORGE WHITMORE

SUPREME SOVIET TREASURES—HERE

A lumpy, babushka-clad matron models the latest Soviet *schmatta* in a fast-food hamburger ad. A cult hero pulverizes his grotesque Russian opponent in *Rocky IV*. Mocking the Soviet Union has become a national pastime during the years of progressively sagging détente following the 1979 Russian invasion of Afghanistan. Now, a new cultural exchange agreement—one of the fruits of the Geneva summit—may alter our lopsided view of the Soviet Union.

Nineteen eighty-six may be remembered as the year Russian arts groups invaded the U.S. Starting this month, forty unequivocal masterpieces from the Hermitage and Pushkin museums will dazzle American art lovers as *Impressionist to Early Modern Paintings from the USSR* opens at Washington DC's National Gallery of Art. All the works predate the 1917 Revolution, when private collections were nationalized; most have never been exhibited in this country. One of the stars of the show—from the famous Blue Period—the twenty-year-old Picasso's "Harlequin and his Companion," (*right*), which depicts two descendants of the dissipated absinthe drinkers of Manet and Degas, impassively rooted at their café table. The exhibition travels to the L.A. County Museum of Art and NYC's Metropolitan Museum of Art.

This season the Iron Curtain lifts for performances of the Kirov Ballet—training ground for Balanchine, Baryshnikov, Makarova, and Nureyev—touring the U.S. for the first time in over twenty years. Both the Bolshoi Ballet and Opera companies plus the Moiseyev Folklore Ensemble have scheduled appearances across the country. The Ganelin Trio, Russia's leading jazz group, will serve up an avant-garde fare not usually associated with Soviet culture when they tour fifteen North American cities (June 20–July 12). And children won't be left out: the Moscow Children's Musical Theater will stage a ballet, an operetta, and a concert version of Prokofiev's *Peter and the Wolf* in Albany NY, for two weeks starting June 2.

—ELLEN WILLIAMS

Picasso's 1901 "Harlequin and His Companion"

The Pushkin Museum of Fine Arts, Moscow

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BY LORRAINE DAVIS

IN HER OWN WORDS

"I try to be honest with my children. I tell them that I love what I'm doing on my job but I miss them very much. I can't always be home at the dinner and bedtime hours, which I think are the most crucial; but I always telephone then and tell the children what time I'll be home—even if it will be after they're asleep. I say, 'I'll see you in the morning, leave your homework or your pictures by my bed so I can see them.'"
—Vicki L. Axe, cantor, Temple Israel, Westport, Connecticut; wife, mother of three

"I want to show that an institution can truly integrate professional education and the liberal arts. A student really needs to have both. To be a good teacher, an effective human-services professional, or a creative manager, it's essential to understand how history affects today, to have critical-thinking abilities, to have a global perspective, and a wide understanding of the human condition."—*Margaret A. McKenna, president, Lesley College, Cambridge, Massachusetts*

"We cannot take progress for granted; we have a tremendous job to do to hold onto programs and advances we have now....I'm happy to see more women moving up in corporations and professions; but as I enjoy their success, I have to remember that those women who are dependent on government need the same opportunities for success. We have to talk about power because, without power, our commitments remain only ideas."
—Yvonne Brathwaite Burke, Esq., former Congresswoman from California, speaking at conference sponsored by Columbia U. Center for Population and Family Health, Cicatelli Associates, Planned Parenthood

ONE WOMAN'S BALANCING ACT

Perspective and compromise seem to be two essentials if you are to "live two lives," whether combining job and family or—as in the case of financial analyst Wendy Coleman—job and school. "During my senior year at Harvard, not being completely certain of what I wanted to do after gaining my B.A. degree in economics, I applied for both scholarships and jobs, not expecting both. In the end, I received a full scholarship for a master's degree at the London School of Economics *and* a job offer from Morgan Stanley & Co., an investment firm in NYC.

"It was a nice decision to have to make, but a tremendous amount of stress was involved in the way it worked out. After much negotiation, I started in June to work at Morgan Stanley, then in October left on a year's sabbatical to study in London. When I was established at LSE, Morgan Stanley suggested that I spend some time in their London office; so I began to work part-time."

Combining school and work took emotional security, enough self-confidence not to be rocked when tough times came along: "I was constantly pulled in two directions. If you're doing things in an office, you're responsible for them even when you're not there; and at the same time, you have to be preparing for school even while working. There was very little time for social life, although I definitely tried to squeeze it in anyway. And I had to take time to fit sleep in somewhere. I do like to test my limits, but there were times when I thought it was entirely too much; that's when it's particularly important to have some social diversion. I chose music or the theater. But my greatest sacrifice came in realizing that it was impossible to work up to my own standards in both classes and business. I found that very difficult to accept. The school and the firm were satisfied with my performance, but I knew I was capable of better work.

"I'm very glad to have my M.Sc. (in economics) as part of my broader education; but I would not suggest that students go, for instance, straight from a cloistered college atmosphere to an MBA degree. It's really better to have a taste of the 'real world' first."

Now on full time at Morgan Stanley in London, Ms. Coleman "adores" the city, is "happy to stay as long as they'll have me."

GET PACKING

To aid the woman business traveler in the U.S.A., Jane E. Lasky and Brenda Fine have produced *The Women's Travel Guide: 25 American Cities* (G.K. Hall), with expectables like hotel, restaurant, and shopping information plus getting-around-town advice, business-entertaining tips, dangerous-neighborhood warnings, and such useful but seldom-provided bits as what clothes to take to suit not only the local weather but the local tastes. (Denver isn't Dallas, you know.)

This pair takes us way beyond extra niceties that savvy hotels now provide for women to detailed information on rental cars, parking, telephone services (Milwaukee even has a "Funline"), theater-ticket services.

Obviously, you need not be a *business* traveler to use this guide. One caveat: Since one author lives here, it's hard to imagine how they could have produced the idea that in NYC "...there are usually more than enough cabs to go around." They must have found a way to avoid hunting one in rain, snow, or at any rush hour—but maybe you can, too.

MAY DATEBOOK:

● *From Boston to Seattle, in a dozen cities: Local shopping centers will have, May 1-4 or May 8-11, exhibits of products and services aimed at women. The souvenir program/magazine is called "Every Woman Is a Champion—A Salute to Women." Facts: Omni Worldwide Corporation, P.O. Box 4427, Clearwater FL 33518; (813) 442-1197.*

● *New York City: On May 1, Women's Funding Coalition's Third Annual Benefit Reception, with its Innovators for Women$hare awards, will raise money for twelve NYC women's organizations. Information: WFC, 817 Broadway, 6th floor, NYC 10003; (212) 677-1001.... At New York University, May 2, the eighth annual conference of the Association of Black Women in Higher Education, Inc., with papers and workshops on "Black Professional Women: Empowering the Community." Details: Bernadette Penceal (212) 598-3915.... On May 6, at the International Center, 435 East 46th Street, a benefit auction and buffet for the National Abortion Rights Action League; info: (212) 724-5770.*

● *Raleigh, North Carolina: At the State Fairgrounds, May 8-11, the Southern Women's Show will have two hundred companies displaying wares...food, fashion, crafts, jewelry, kitchens, cars. Info.: Southern Shows, P.O. Box 36859, Charlotte NC 28236; (704) 376-6594 or (800) 334-0248.*

● *San Antonio, Texas: At Trinity University, May 29-June 1, the National Association of Women's Centers' first convention has the theme "A Time To Connect," with a keynote speech by the Honorable Shirley Chisholm. Discussions will center on organization and management, programming, personal development. For details, write: Rosemary Stauber, Bexar County Women's Center, 2300 W. Commerce, San Antonio TX 78207; or call (512) 225-4387.*

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Q&A BEAUTY

Eye makeup: wrinkle cause? . . . talk with a hairstylist . . . mousse, gel, glaze?

Q Can applying and removing eye makeup daily contribute to skin's wrinkling around the eyes?

A Skin around eyes is delicate—thin, sometimes dry, easily stretched—and prone to wrinkling, says Diana Bihova, M.D., clinical instructor of dermatology, New York University Medical Center. "Regular abuse of the eye area—through rough handling or pulling—can contribute to wrinkling." Handle skin as gently as possible when using eye makeup or remover. Never rub or stretch skin; avoid repeated removal and reapplication of makeup.

Opt for pencil liners, suggests NYC makeup artist Mariella Smith-Masters. Powder eyeshadows and liners may be gentler; but they don't give as much emphasis or have as much staying power (which may mean more frequent applications). Liquid liners have less "drag" on skin than pencils, but they're often hard-looking and, because they don't blend easily, you may end up rubbing the skin around the eyes more to achieve a softer effect.

Best way to apply liner, suggests Dr. Bihova: from the inner corner of the eye *toward* the outer corner. To minimize pulling, hold skin in place at the outer edge.

Other tips: To reduce drag, always apply pencil liner to moisturized skin. Keep pencils clean and sharp. Clean fingers also help to smudge color (body heat and oils ease makeup blending). Because of differences in color pigments, some pencil colors are actually softer than others (blue pencils, for example, tend to be harder than grey or brown ones).

Q I've heard that having a consultation with a hairstylist is a good idea; but I'm not sure what the "conversation" should involve. Do you have any suggestions?

A A consultation with a hairstylist is an opportunity to let him or her know *exactly* what you want, need *before* getting a haircut. If you're not sure of the style best for you, a good stylist will make recommendations based on your life style and fashion look, as well as body proportions, face shape, and hair type and texture.

According to stylist Bill Palmer of the Bill Palmer Salon, Beverly Hills, member of Clairol's Presidential Haircoloring Council, a good stylist always notices a new client head to toe. "I pay attention to height, body shape, how the client carries herself. All these factors should help to determine the length and shape of a woman's hair. Another major factor in determining a woman's hairstyle: the amount of time and effort a client is willing to put into upkeep."

A hairstyle should work with your makeup, clothes, accessories, as well as your hair type, says Edward Tricomi of NYC's Pipino-Buccheri Salon. (For this reason, do pay special attention to how you look *at* a consultation. Don't attempt to "dress up"; but don't show up in a sweat suit either.) Topics to include in your "conversation": your professional and personal requirements . . . any big differences between the two (for example, a job that requires a very conservative look) . . . how often you travel. Two other important considerations are how much versatility you'd like, as well as how drastic a hair change you're looking for.

It is up to *you* to make certain that a hairstylist understands your particular needs. If the end result is a haircut that is not up to expectations, possibly you didn't communicate your goals and needs as well as you might have.

Q "Glaze" seems to be the latest word in hair products. How does a glaze differ from mousse and gel? How should it be used?

A Glazes, mousses, and gels are all styling aids. All three will allow you to "control" and shape your hair; some are designed also to add shine.

Liquid glazes, like foamy mousses, are meant to be used on *wet* hair and work well with longer styles. One difference: mousses are formulated for use with a blow-dryer; glazes work better when hair is left to air dry (making them ideal for permed hair). Gels work best on *dry* hair; because they give the most hold, should be used only in spots, never all over hair.

Mousse or hair glaze (the latter provides greater "hold" than a mousse) is applied to roots and ends of still-damp hair, which is then shaped with fingers. *Note*: One glaze to try: new Design Freedom Designing Glaze from Zotos. ▽

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DR. CHRISTIAAN BARNARD ON AGING.

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MANAGING your money

BY MARION ASNES

INVESTING WITH AMBITION—FOR WOMEN

More than half of the forty-five million adult stockholders in this country are women; and, since 1983, more women than men have bought stocks for the first time. Should these women be using their stock purchases to express their views on corporate behavior toward women? Absolutely, asserts Amy L. Domini, vice president of investments for Franklin Research & Development Corp., a "social investment" advisory firm in Boston.

The theory behind social investing is that the investments a person chooses should reflect her beliefs and values as well as her desire to make her money grow. For women, Domini says, this approach can mean selecting a portfolio of stocks in companies that seat women on their boards of directors, that aggressively promote women in management, or that offer innovative child-care services to their employees. Some examples suggested by her company are Liz Claiborne, an apparel firm whose top management is 30 percent female, and Stride Rite Shoes, whose employee day-care program serves as a model for corporations all over the country.

Although traditional advisors say that limiting investments to companies whose policies please you inhibits the ability to make financially sound choices, social investors like Domini reply that "putting your money where your heart is," when carefully managed, can be quite lucrative. In 1985, she says, the portfolio recommended by *Insight*, the newsletter published by Franklin Research, rose in value by 36.7 percent, whereas the benchmark Standard & Poor's 500 Index was up 31.6 percent. And in the long run, this style of investing may help to promote *all* of a person's goals. "Nothing propels change like money," Domini says, noting the amazing success of the South Africa divestiture movement.

For more information on investing and women, write to Franklin Research for a free copy of the winter 1986 issue of *Insight*: 711 Atlantic Avenue, Boston MA 02111.

FINDING THE BEST MONEY-MARKET FUND FOR YOU

Almost everyone these days has some money in a money-market fund. Usually, the fund one uses is the one closest at hand. Today, there is a range of funds—and of yields—to choose from, so shopping for a fund can make a difference.

Switching from your local bank into a money-market mutual fund may raise your yield by about 1 to 1½ percent, says Susan Bondy, a financial planner and syndicated columnist based in Detroit, Michigan. Although money-market mutual funds are not federally insured, their risk is minuscule, she explains, because they only make very short-term loans to banks and major corporations.

Anyone in the 33 percent tax bracket and up can make extra profits by depositing her money in a tax-free money-market fund. These funds, as of mid-March, earned about 4.9 percent—comparable to a taxable yield of approximately 7.5 percent if you're in the 33 percent tax bracket, and more if your bracket is higher.

A third option Bondy suggests is to buy short-term certificates of deposit of six months' to three years' duration. In this case, you are gambling that you won't need the cash until the certificate matures; but if you do, you almost never lose more than a few months' interest as a penalty. (Collecting certificates of deposit is a good way to set money aside for upcoming major purchases, such as a house or a car, Bondy says, because certificates can be timed to release money when you need it.) Those interested in buying CDs can do their shopping by reading *100 Highest Yields*, a weekly newsletter published in North Palm Beach, Florida (800-327-7717), that lists the highest interest offered by federally insured banks all over the country.

Bondy urges her own clients not to keep too much money in their money-market funds, because "cash is not a good investment unless interest rates are very high." She recommends these funds as a good place to keep emergency cash, and to "park" extra money until it can be invested elsewhere.

DO YOU NEED A SAFE AT HOME?

Safes are a beloved prop in thrillers and tales of crime among the rich and famous. In the real world, personal safes are a popular guarantee of both safety and privacy, says Richard Krasilovsky, president of Empire Safe Company in New York City, whose customers lock up private papers like passports and stock certificates in their safes along with jewelry, watches, and silver. "With a safe, no one—not guests, cleaning people, or your children—will stumble upon your personal belongings." *(Continued on page 118)*

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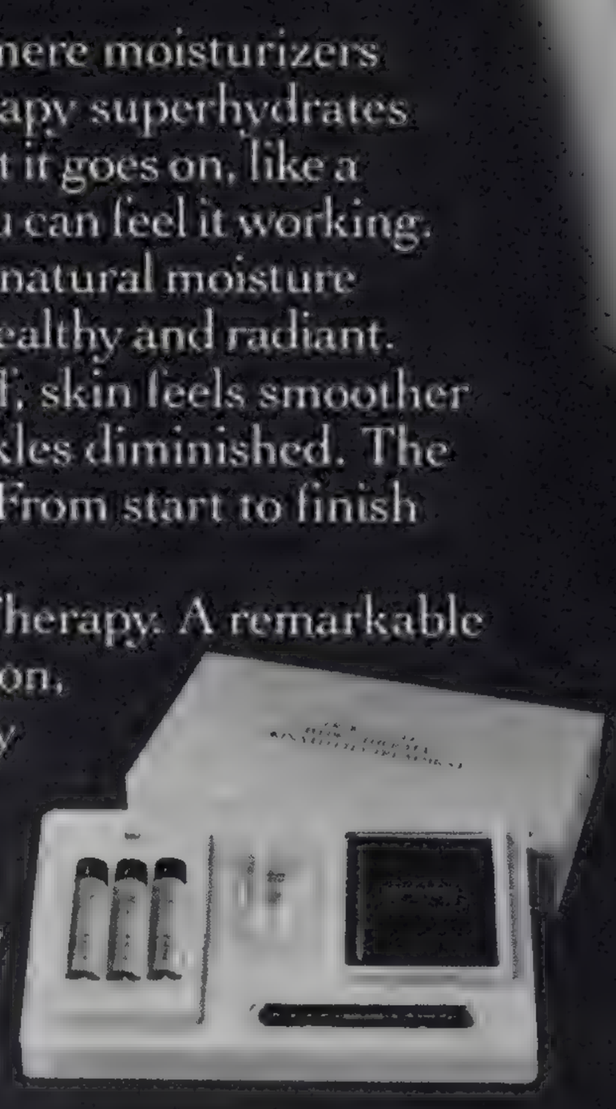

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MONEY

(Continued from page 116)

Safes come in a variety of strengths and sizes. "The minimum protection I would recommend is a burglar-resistant safe whose door was as strong as an inch of solid steel, and whose walls were equivalent to one-half inch of steel," Krasilovsky says. Such a safe could be anchored to the floor in a closet. Models with added fireproof insulation cost $1200 to $1800, depending on size.

More protection is offered by safes that are rated TL-15 or TL-30 by Underwriters Laboratories (the same people whose UL symbol is found on electric tools and appliances). "TL" indicates resistance to break-in with simple tools; TL-15 means a safe has been certified to resist attack by hypothetical burglars armed with sledgehammers, crowbars, drills, or wedges, the common tools criminals use, Krasilovsky says; a TL-30 safe is somewhat stronger. Safes rated TL-15 range in price from about $850 for a small safe installed in the floor to $3500 for a large standing safe; those rated TL-30 run about 15 percent higher. These safes have solid steel walls and doors and weigh at least five hundred pounds. Unless a safe weighs at least seven hundred fifty pounds, it should be bolted to the floor to ensure complete security.

Krasilovsky warns against mistakenly purchasing the fireproof safes offered by many locksmiths and hardware stores for protection against thieves. These safes are mostly made of insulation, so they are pretty flimsy compared to steel safes. Worse still, some fireproof safes come with wheels—burglars can simply push them out the door, and open them at their leisure.

TIPS FOR THE ENTREPRENEUR

One of the brightest aspects of the highly polished reputation of entrepreneurs is their self-sufficiency; yet business owners, who so often are learning their jobs as they go along, need help and guidance as much as anyone. Geoffrey Kessler, Ph.D., is looking to satisfy this need: he is publishing a newsletter for business owners with hints on everything from generating ideas for products and services to how to delegate responsibility. Kessler is a California "entrepreneurial consultant" who has been counseling West Coast business owners for twenty years. Much of his advice is geared to keeping costs low, which virtually all fledgling business owners must do. "Businesses can accomplish more things for free, or almost free, than most people realize," Kessler says. "The Kessler Letter" is published six times a year; a subscription costs $5. For more information, write Kessler & Associates, 11661 San Vicente, Suite 1007, Los Angeles CA 90049.

Helmut Newton/*"L'Ultime Séduction." Paris*, 1985.

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SEX, LOVE & ART IN THE '80s

The new erotic art is frank, startling, and as steamy as soaps.

BY JED PERL

Gabriel Laderman's crime of passion (left); Susan Daykin's erotic anatomy

All the old scandals of American life have been transformed into art. In the 1980s, narcissism, violent passion, sex without love are ordinary subjects. A decade ago, you could go through the New York City galleries and see not one scrap of painted or photographed flesh. Now the blue-chip galleries are full of paintings and photographs and sculptures that present highly charged, emotionally fraught sexual scenarios.

The sexy images popping up in so many galleries relate to the 1980s breed of steamy prime-time soaps on TV. We turn on programs like *Dynasty* and *Knots Landing* and see a parade of femmes fatales, weak handsome men, collapsing marriages, and incestuous affairs. Struggles and slogans of a decade or two ago—women's rights, gay rights, integration—dissolve in these shows into the amorphous fairy tale of upscale life. All the liberating acts, all the experiences we thought capable of breaking with the norm are brought into line, defused, rendered banal. Which is exactly what is happening in the new-style, sexy art.

In the paintings of Eric Fischl, we see bodies in every state of undress, and there's the sense of clothes ripped off, of exposures and possibilities. In Cindy Sherman's oversized photographic self-portraits, a woman seems to be telling us that we're attracted to her but we must not take her for granted. She might turn on us at any moment. Though there's something exciting about the scenarios laid out here, there's also something surfacy about the emotions. The pictures are dramatic, but in a way that is closed off, impenetrable.

The expectation of catharsis that used to accompany sexual confessions is replaced in contemporary art by an all-embracing atmosphere of bland acceptance. Robert Longo's billboard-sized assemblages are the apotheosis of yuppie love. Longo's guys and girls encased in black business dress or nude with Nautilus muscles careen through their urban lives like anonymous sexual clones. A kiss is just a kiss. The gallery, like the TV screen, becomes a place where everything goes. But in art, when everything goes, somehow nothing really goes.

The sex art of the 1980s is explicit in ways the Pop Art of the 1960s couldn't be. Male-male love finally can be represented openly in mainline galleries. But now, as in the 1960s, the artists who deal in sex don't seem concerned with how a person feels in a particular situation. We get sexual products and productions. We rarely feel the artist pulling us into a private obsession, a dreamer's inner world.

We've come through a generation of cool art—art based on concepts, theories, and analysis. And for people who've been mellowed out by all this stuff, it's difficult to imagine linking art and love. People don't believe art can be this passionate—they don't believe art can give us a sexual charge. But the proof is where it always has been—in the great sex art of the past: Greek vase painting, Titian, Cranach, Ingres, Picasso (the list goes on and on). Their secret of sex and art is really very simple: These artists get their forms to pulsate; they carry their particular idea of beauty up to the erotic fever zone. Titian's runny strokes of red, pink, gold, and Ingres's precision-tooled corkscrew curves are the emanations of pure feeling.

Part of the problem we in America have with sexually charged art is the absence of an erotic art tradition to fall back on. Classic American literature puts sex off in the wings or hides it underground. American artists excel in landscape, portraiture, and now in abstraction. The nudes of Eakins are erotic—but clandestinely so, and the only major group of nude sculpture done by Americans in the nineteenth century is composed of lily-white marble figures carved by expatriates like William Wetmore Story and Hiram Powers, who made their homes in Italy and sold to American tourists. Their nudes were perfect for the American Victorian: curves turned into blocks of ice. In the twentieth century, the great passions are often turned into abstractions. According to recent research, Marsden Hartley transformed his homosexual love for a German military officer into brilliantly colored abstractions; O'Keeffe expressed sensuousness through flower forms, not human forms; Hopper's nudes are cool, anti-romantic; Avery's are impersonal; and Fairfield Porter never painted a nude.

Ever since the Puritans came here to escape the wicked ways of Europe, Americans have looked to Europe as the land of sexual secrets. And it's certainly European artists who've always told us what love and desire are all about. Now, after spurning all erotic content for several decades, American artists are intrigued. The arrival of sex in American art in the past half decade corresponds, not surprisingly, to the renewed attention we are giving European art. Part of the romance surrounding all the Italian and German imports into current American art is their easy, knowing sensuality. Those European artists waft across the Atlantic with an aura of dissolute, *La Dolce Vita* times about them—they're all the scandalous esthetes and demonic geniuses we know from the stories of Henry James.

The American reputation of Balthus—the French artist, now seventy-eight, who's best known for his pictures of nubile young girls—tells us a great deal about our attitudes toward eroticism. Through the 1960s, Balthus was known as a painter's painter and little more. It was during the 1970s, and especially after his show at the Pierre Matisse Gallery in 1977, that his audience began to grow. Americans, with eyes pried open by the sexual permissiveness and the frankly erotic literature of the '60s, became intrigued by Balthus' weird scenarios—by the stuffy, old-fashioned interiors where half-awake adolescents played with themselves, pulling at their skirts, letting their hands creep toward their groins. Balthus fever reached a peak with the opening of the big retrospective at NYC's Metropolitan Museum of Art in the spring of 1984. Everything seemed ready for Balthusmania—but then something very odd occurred.

When the critics *(Continued on page 122)*

Balthus: an open book of sexual obsession

Jed Perl *writes on art for "The New Criterion" and other publications.*

Photo, *top left*: SARAH WELLS, courtesy Robert Schoelkopf Gallery; *right*, EDWARD CLAYCOMB; *bottom*, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution

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SEX, LOVE & ART IN THE '80s

(Continued from page 120)

and the public saw the paintings at firsthand and in large numbers, they became uneasy. Here were galleries full of scandalously sexy young girls, done by a man twice—now five times—their age. The Balthus show was like the open book of a sexual obsession—everything was laid right out there for all to see—and people were turned off. Suddenly the New York critics, whom you'd imagine to be the most open-minded people on earth, were moralizing: one critic was offended that children were seeing the show, and many wondered what right a man had to expose his hang-ups about women in a museum.

Balthus brought out the latent hang-ups in the American art audience—not so much people's anxieties about offbeat sex as their confusions and uncertainties about art. Balthus uses painting for the total, no-holds-barred expression of moral obsession; and that seems to frighten Americans away. Balthus doesn't give the impartial, Masters and Johnson view of sex—he doesn't flash us a sunshiny smile and say anything's okay. His paintings are elegant, but they're outrageously intense. When you see a Balthus painting, you know the guy's obsessed.

Some of the current art that deals most effectively with erotic content isn't getting the critical attention it deserves. Maybe this art, like Balthus', makes people feel a bit nervous: These artists may seem too absorbed in the sheer madness of erotic picture-making. They go to extremes and then some. This art isn't ironic—it's passionate, and a bit hard to take. Susan Daykin, a painter in her early forties, had a show last year at the Bowery Gallery in SoHo, where she broke out as one of the most persuasive erotic artists of the 1980s. She was exploring the same terrain Frida Kahlo did in her most sexually passionate images; but Daykin—who's a far stronger painter—blew up Kahlo's erotic anatomies into six-foot-high torsos, which are mapped, excavated, turned inside out by erotic torments, dreams, and demons. In Daykin's paintings, the heaviness of the surface—the sheer density of the paint—acts metaphorically to express the artist's sense of her own power (or powerlessness). Daykin tells me people respond to the paintings very much along gender lines—women find the emotions strangely familiar, men are put off. These images wouldn't have been possible before the permissive '60s; but Daykin isn't offering consensus liberation. She's reaching deep inside.

Based on the art I see in the galleries, I'd say the '80s aren't a time when eroticism can be dealt with unambivalently. The best sex art is fraught with troubles—love is embroidered with sexual power struggles, anxieties and confusions about roles and relationships. Last March, Gabriel Laderman, a painter in his late fifties, exhibited at NYC's Robert Schoelkopf Gallery a triptych called "A Crime and Its Consequences," which is based on a novel by the French mystery writer George Simenon. A man leaves his family and his job for a young woman and then, shortly thereafter, murders her in a fit of jealous passion. It's a story of lives unhinged—of sexual havoc—and yet there's something bizarrely quiet about the way the tale is told. The slender, dark-haired woman lies naked on a mean little cot, while the good-looking young man tightens his hands around her neck and stares at her—it's an unemotional, almost catatonic look you see on his face. The space of the painting is cramped—the composition refuses to breathe—and of course that's the metaphor. Painted in the creepiest of metallic greys, it's a man's dream of revenge against the sexual power of the second sex.

If the Daykin paintings are thickly worked, gravelly terrains, the Laderman is dispassionately painted yet crammed with nervous, jumpy details. In both, you feel you can't get away—the weight of the images presses right against you. There's something specific, insistent, confessional in these works.

The best erotic art in the '80s is pointing the way for all the best art of the '80s: it's pushing audiences doped up on position papers and polemics to look at paintings head on—to respond directly. After a generation of esthetic calculations, many of us are going to be terrified by something that goes straight to the heart. But sex and desire might just put the magic back into painting—get painting back where it should always be, which is right where we live. ▽

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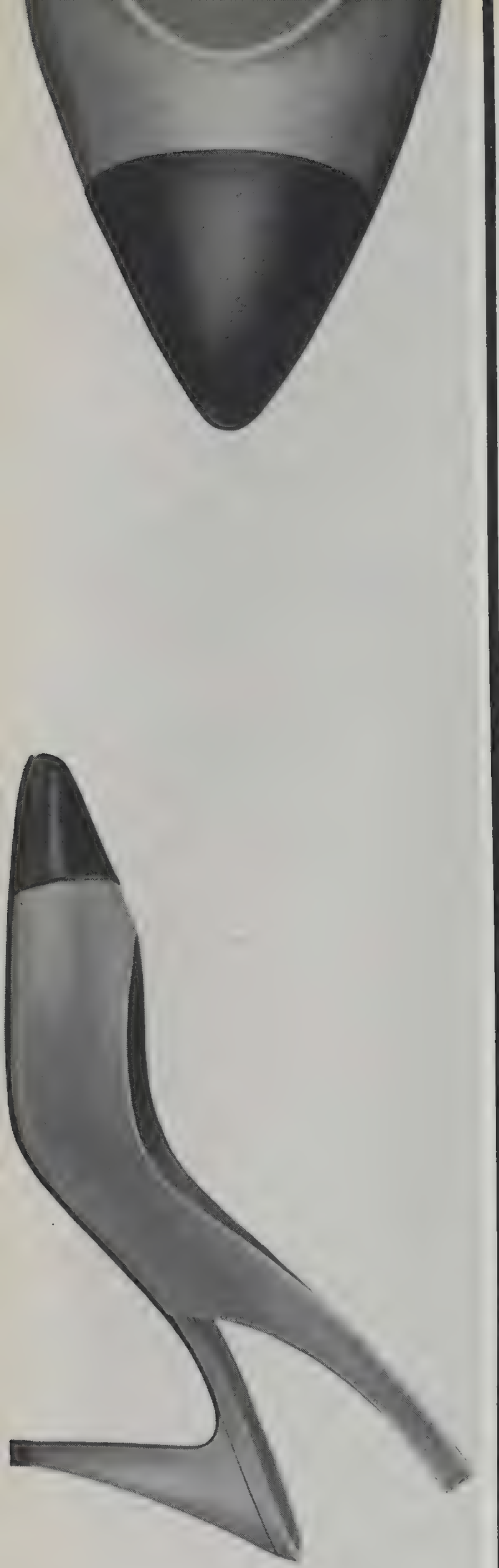

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horoscope

BY ROCKIE GARDINER

May's Astrological Weather: A month of mixed blessings: extra energy, extra expenses, and an unusual amount of frustration, which Taurus and Libra face early in the month, Aquarius and Capricorn at the end. Aries and Leo meet career successes, while Cancer and Scorpio work at their relationships. Gemini and Virgo fall into a relaxed rhythm that carries them through the first three weeks; but Sagittarius and Pisces, under stress from expansive Jupiter, push themselves beyond their limits.

TAURUS April 20–May 20 The optimum time to travel abroad or attend a weekend seminar is at the Taurus new moon on the 8th—the start of your personal new year. Right now, Mars provides levels of intellectual curiosity and physical stamina you won't achieve again until September. And, with your Venus ruler in Gemini, your money house, expenses will accrue no matter where you are. Once Venus crosses into Cancer on the 21st, the comforts of home and a revitalized romance keep your mind off the fact that money will be tight through mid-June.

GEMINI May 21–June 21 For the first three weeks, relations with your boss or business partner, broker or insurance agent go very well as the sensible Taurus sun and your own Mercury ruler support all action geared toward a common goal. Even the stormiest marriage will seem on an even keel until Mercury and the sun enter Gemini on the 21st. Then the restrictive power of Saturn in Sagittarius, your complementary sign, halts the easy flow of feelings and self-expression and, for the rest of the month, makes it difficult to relate to your spouse and co-workers.

CANCER June 22–July 22 Vigorous Mars in your "marriage" house adds impetus to a joint venture during the Taurus new moon on the 8th, enabling a partner to match your own enthusiastic efforts at last. Once Venus enters Cancer on the 21st, the increased support and sympathy of your mate helps you resolve a power struggle with a parent. Postpone creative projects that concern the children or entertaining a group of professional associates during the last week, when the flexible Gemini sun opposes Saturn's inhibitions.

LEO July 23–August 22 As the sun, your ruling "planet," passes over mid-heaven, the high point of your solar chart, Leos will finally receive the career recognition they deserve. In the first week, the sun's support of Martian initiative encourages you to demonstrate your leadership qualities. Protective Jupiter provides an opportunity to increase your investment portfolio on the 8th. A busier social life mid-month strains your child's or a lover's patience, though a parent becomes an even greater problem for you when the sun opposes Saturn, the taskmaster, on the 27th.

VIRGO August 23–September 22 Your Mercury ruler speeds along now, leaving you little time to think things through carefully. A snap decision about your home works to your advantage for the first two weeks; but once Mercury opposes Pluto on the 10th, consider the financial ramifications. Intimate relationships flourish the weekend of the 17th as Mars infuses romance with passion. When Mercury and the sun enter Gemini on the 21st, you'll encounter solid resistance from your parents and boss—but only mild static from your partner—until mid-June.

LIBRA September 23–October 22 At the beginning and end of the month, Saturn restricts personal finances, but the sun and Mars provide family support and bank approval for real-estate transactions on the 8th. Travel plans around the 14th could be upset by the erratic action of Uranus. Affections run hot and cold while your Venus ruler is in Gemini; but in Cancer on the 21st, she can protect you from everything but your overly romantic idealism. Neptune's exaggeration of that trait may spoil your Memorial Day weekend.

SCORPIO October 23–November 21 For the first three weeks, the Taurus sun in your house of partners creates a more meaningful dialogue with your mate. On the 8th, as your Mars ruler works to your mutual advantage, matters concerning a sibling or a neighbor are happily settled. Writers, students, and salespeople find their presentations are enthusiastically accepted then. Although Venus increases your personal appeal on the 26th when she favors your Pluto co-ruler, she tends to drain your financial reserves, especially as the month ends. *(Continued on page 130)*

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HOROSCOPE

(Continued from page 128)

SAGITTARIUS November 22–December 21 Watch expenses carefully the weekend of the 10th, as Venus and your Jupiter ruler, in adverse aspect to your sun, put you in a self-indulgent, falsely optimistic frame of mind. While you might have something to celebrate—the Taurus sun in your house of work and Mars in your money house suggest a salary rise—prior obligations must be dealt with at the end of the month when the Gemini sun opposes Saturn, the planet of karma and responsibility, in your sign. Personal relationships are in flux until mid-June.

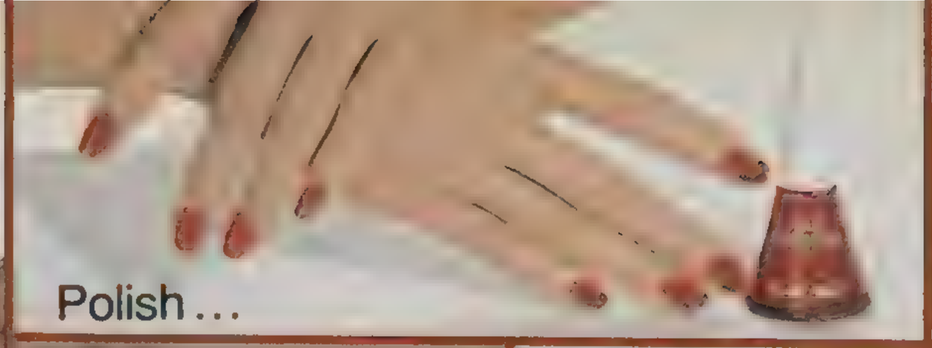
CAPRICORN December 22–January 19 Your lover and your friends may be at odds at the beginning and very end of the month, as first Venus and then the Gemini sun opposes your Saturn ruler. Don't let their contretemps dampen your creativity, which is at its height around the 8th, when Mars in your sign gives you all the energy and daring a cautious Capricorn could possibly handle. This is the time to take a well-considered risk, to display your talents, to give birth to your brainchild. The financial rewards come in August.

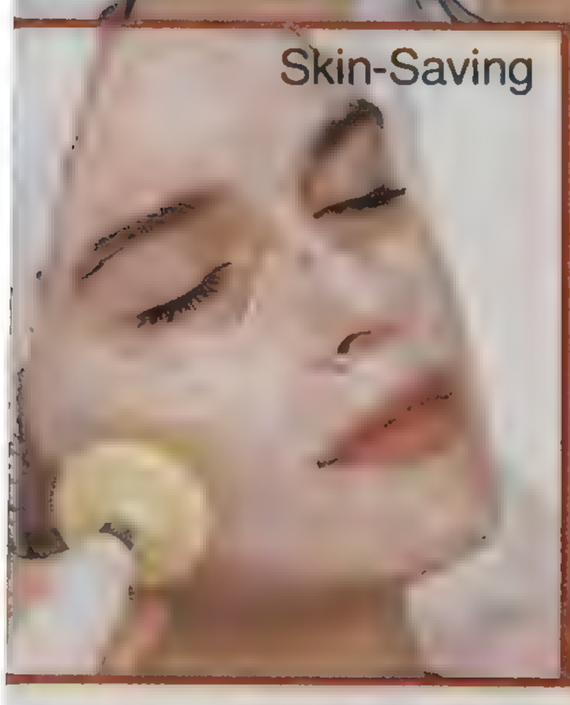
AQUARIUS January 20–February 18 Mars provides the necessary executive ability to accomplish an important behind-the-scenes assignment during the first week. You're under additional financial pressure from the 10th to the 14th as a child or a boyfriend makes unreasonable demands in the name of love. While Uranus, your ruling planet, is under attack from the planets passing through Gemini, your affections can change suddenly. Tending to parents or a real-estate matter over the Memorial Day weekend might be a responsibility you'd rather avoid.

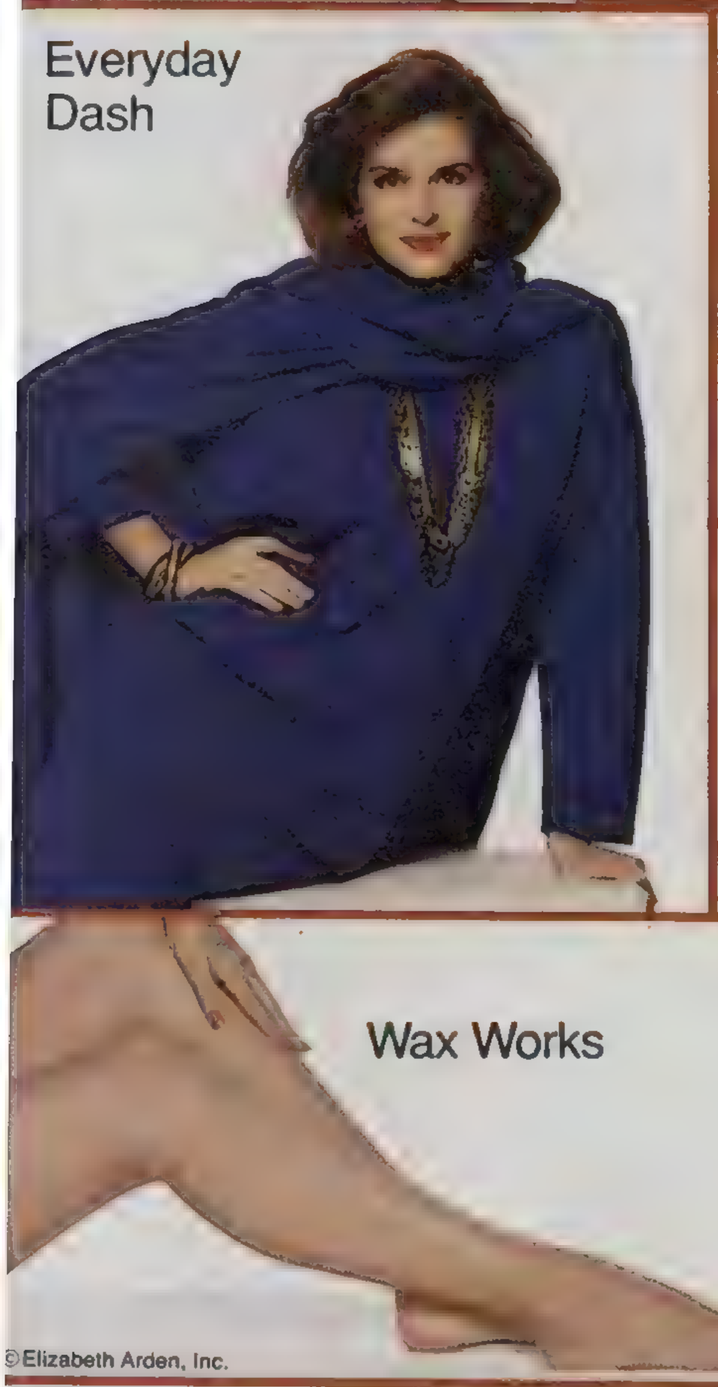
PISCES February 19–March 20 Jupiter in your sign increases your appetites as well as your confidence, but until the planet of plenty is free from stress in mid-June, you'll tend to spend more than you have. Too much responsibility with too little recognition may prompt a sudden career move while Uranus and Saturn are under strain during the last two weeks. The best time to develop greater intimacies with an old or a new love is over the Memorial Day holiday when affectionate Venus reinforces Pluto's sexuality and your Neptune ruler's romanticism.

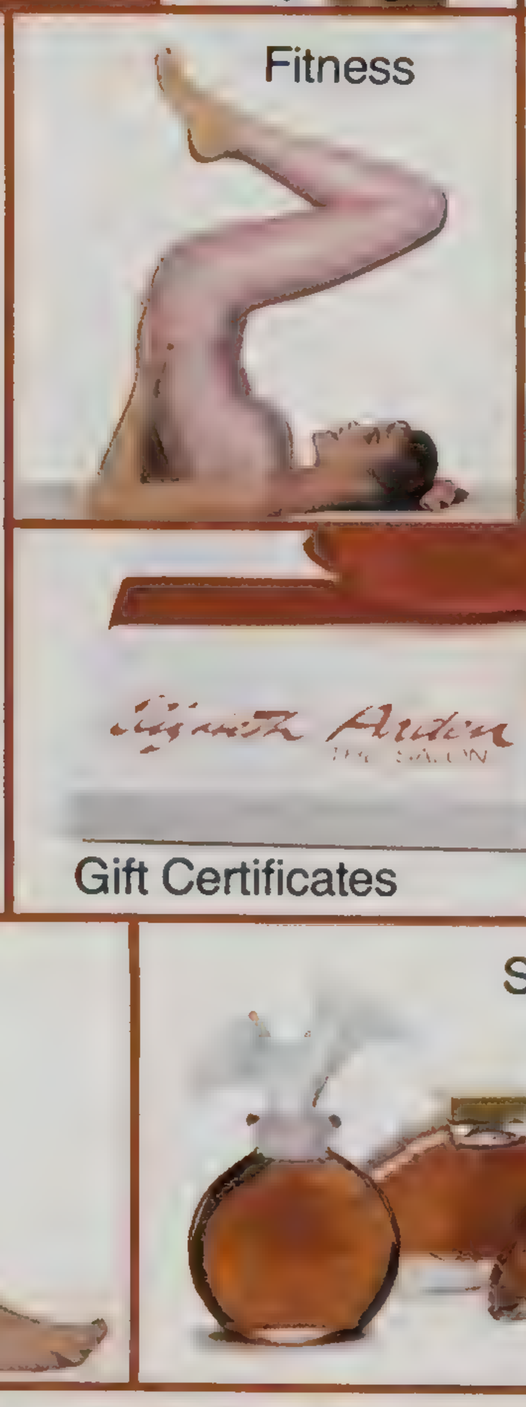
ARIES March 21–April 19 The stable values of the Taurus sun passing through your money house greatly increases your earning power. On the 2nd, Jupiter provides that "lucky break"; recognition and the subsequent financial rewards follow on the 8th when your Mars ruler receives the sun's full support. Do what you must—the next big career opportunity is two years away. Around Memorial Day, Saturn aggravates insurance or tax problems, demanding that you assume more responsibility in financial affairs and show more compassion for your partner.

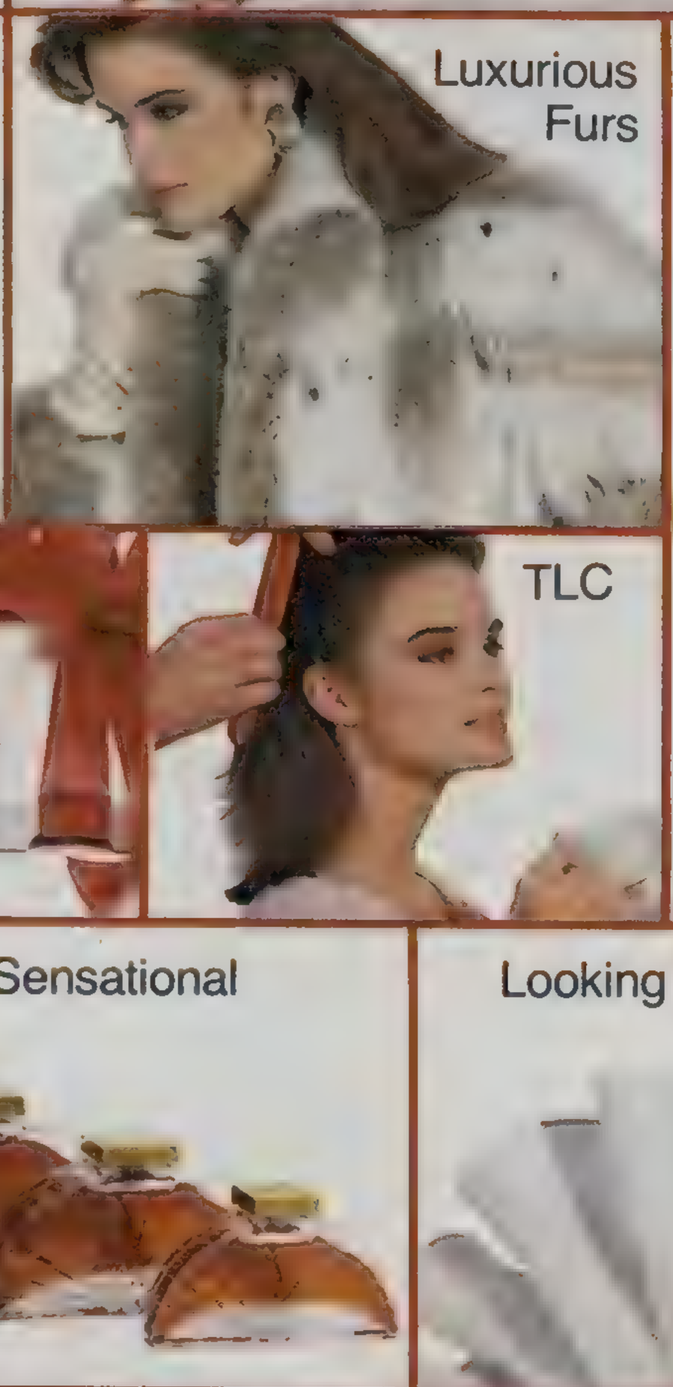
VOGUE, May, 1986

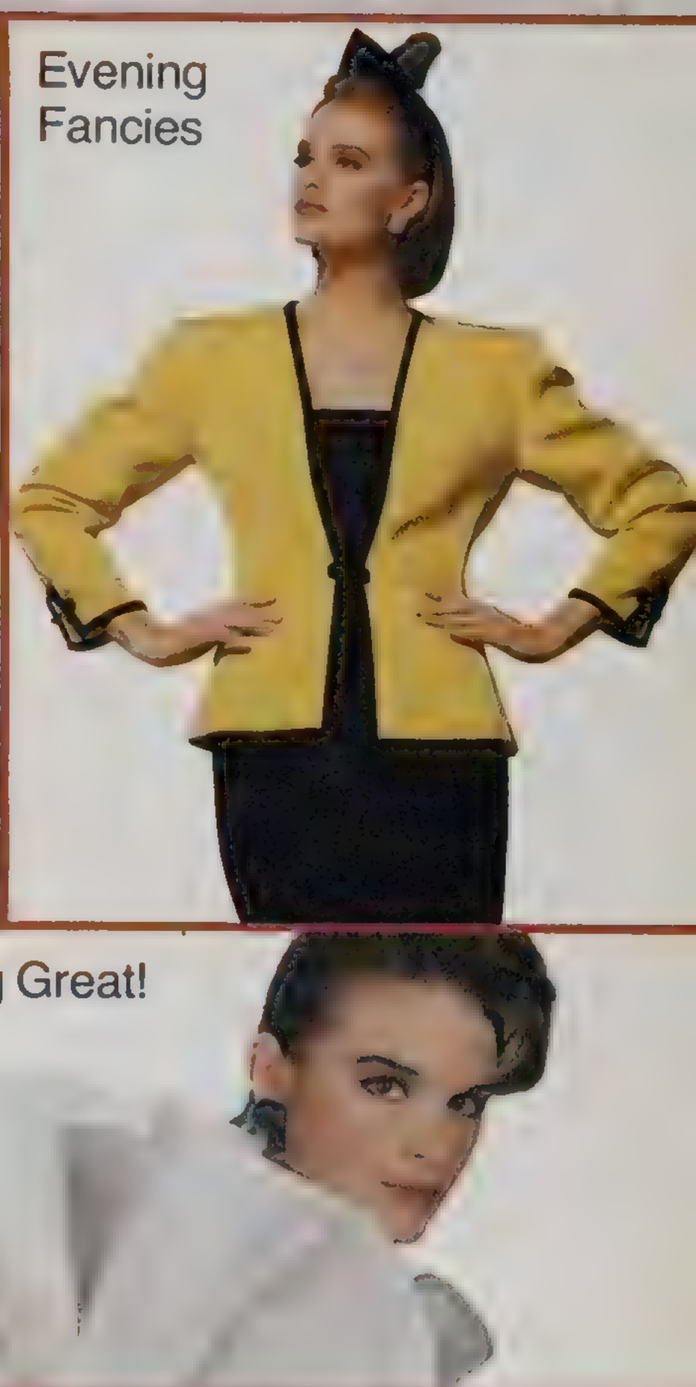


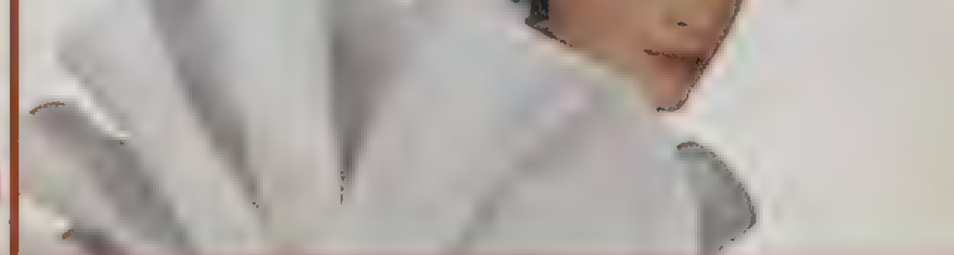












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HAIR NOW

Warm-weather looks . . . hair-care conversations: Vidal Sassoon, Paul Mitchell, Roger Thompson

WAYNE MASER Makeup, Rumiko

summer: new freedom

As warm weather approaches, the balance of attention to a woman's hair shifts. "At this time of year, most women spend less time on styling, more time on care. What's common: to shampoo and condition hair daily, let it air-dry when there's time. A woman needs a haircut that easily falls into place, which usually means some degree of layering," says Jean-Pierre Huneault, national trainer, S & L salon at Lord & Taylor, Miami. For a bit more "control," there are now styling gels bolstered with conditioners and sunscreen (Benjamin's alcohol-free Power Gel is one) . . . while the illusion of haircolor—with none of the bleaching effects—can be had with a color-accented styling mousse, such as Clairol's Pazazz.

CHANGES . . .

With modern technology, almost anything is possible—more quickly and with less damage to hair than ever before. Because hairdressers now take a more personal approach, hair care has become better suited to womens' needs. One of the first to recognize this was Vidal Sassoon, who trained and influenced a whole generation of haircutters—including Roger Thompson and Paul Mitchell—who've since established reputations on their own. Their belief: that modern styling begins with . . .

INDIVIDUAL CARE "The biggest breakthrough in the last ten years has been the evolution from a repertoire of one or two styles to an infinite variety, depending on hair texture and thickness," says Roger Thompson, whose new salon recently opened at Barneys New York. That means more salon time "analyzing" and cutting hair; less time styling it at home.

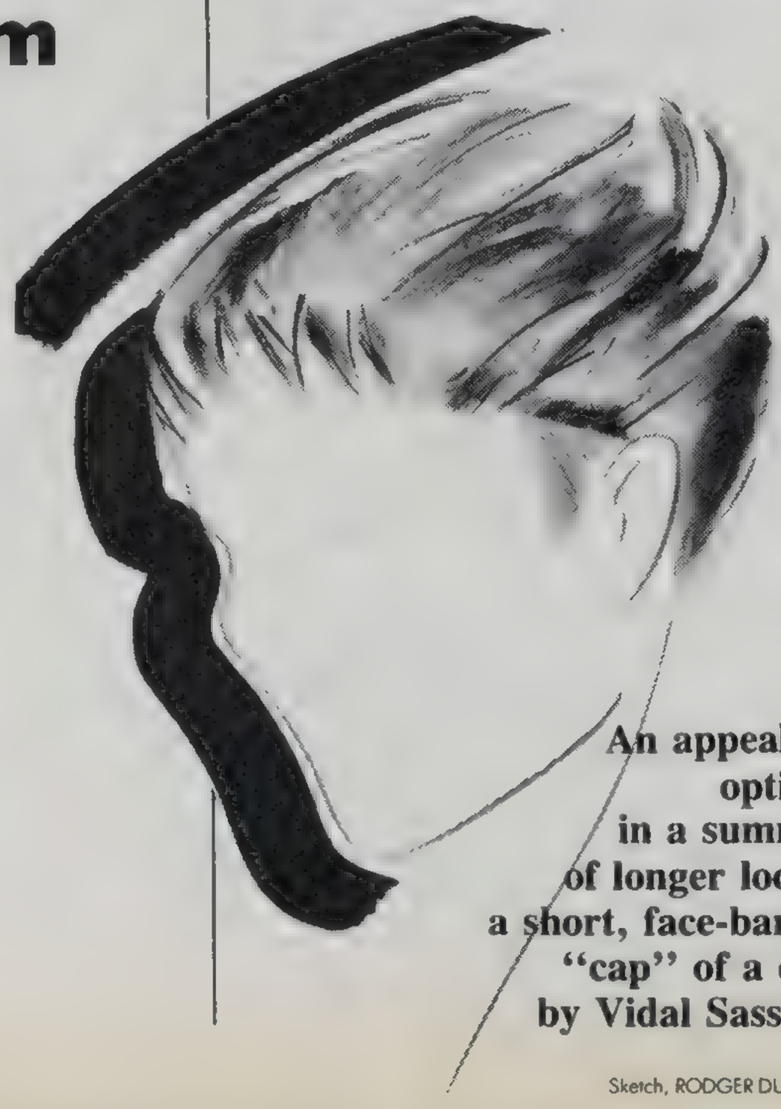
"What's radically new: seeing women only every four months on average. Twenty-five percent of my clients—who have long hair that doesn't grow out of its shape quickly—wait six months before returning." To keep hair from looking dated, Thompson makes slight changes six or seven times over an eighteen-month period. "A difference in detail—in proportion or color, fullness or length—is all that's needed."

NEW CHOICES "One of the major misconceptions women have is underestimating what their hair can do," says Vidal Sassoon, who revolutionized hairstyles in the 'sixties, when he made the cut more important than the set. "Hair is the one part of our body that can easily, temporarily change." Now, fake hair can be woven into real hair—in different textures or colors—so it looks real or obviously fake. Color can be washed in or painted on at home with mousses or gels—often adding body, shine—then washed out one to three days later.

EFFICIENCY "One of the biggest hair-care breakthroughs: products developed by hairdressers to fill needs they see daily in the salon," says Paul Mitchell, one of the first to create sculpting lotions. "Styles that once took thirty minutes of coaxing with a blowdryer now take only a couple of minutes of styling with gels." Many stylist-developed mousses are formulated without polymers, which can build up on hair.

"Our philosophy on brushes and combs has totally changed—from conditioning agents (spreading hair's natural oils) to sculpting tools," says Mitchell. The result: new designs—combs with more widely spaced teeth, brushes with rounded, non-static bristles . . . for less wear-and-tear on hair.

Attention to style means attention to hair's condition, not simply to its cut



An appealing option, in a summer of longer looks: a short, face-baring "cap" of a cut, by Vidal Sassoon

Sketch, RODGER DUNCAN

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LETTING GO

Aging isn't easy, but there are some wonderful bonuses—letting go of pride, vanity, and emotional excess. BY GERMAINE GREER

Ours is a difficult culture to age in. Perhaps aging's even harder for Eskimo women or Tuaregs, but I doubt that. I reckon it would have to be easier in a society that doesn't define a woman's primary duty as sexual attraction, easier in a society where you wear a chador or a veil, but I'm probably wrong. Peasant women get just as cast down by menopause as ladies lunching at the Ritz, come to that. Which we all must. It's easy for the women who just stop menstruating one day and never look back to say that menopause is a breeze. There are those of us who've been off and on for ten years, had hot flashes, sheets dripping with sweat, the works. Doctors offer to postpone the whole business indefinitely with massive hormone replacement that makes you blow up until you can't see your feet for your bosom and your hands are like bunches of sausages.

Get it over with, I say. I tell people I'm fifty, just so I get used to saying it in time. Getting used to being fifty will be another matter.

Aging is like growing. It isn't a gradual, imperceptible process, but happens in leaps and bounds. You can go on for years being the same age. Your face doesn't change much; your weight remains much the same. You never think of yourself as too old to learn the latest craze, can't wait to off with the old and on with the new. Then, crunch.

You're polishing a mirror table and you realize your neck has gone. Just like that. You put aside your polishing cloth and examine the thing that has appeared like a bracket joining your chin to your neck. A wattle, in fact.

You're talking to your sister on the telephone and feeling your chin with your fingertips. Then, you scream. "What's the matter?" asks your sister. "I've *found* something, on my chin." "A bristle, dear," says your sister. "The first of many."

Your metabolism slows down. For the first time in your life, you begin to put on weight. You learn that to keep to your old weight, you'll have to eat only one-third of what you were eating before you stopped being a young woman. The more you diet, the more your face collapses, and its lines gather together in puckers of frustration. You can't forget that the thinnest models always have plump lips and round necks and smooth shoulders. The hell with it, you think; why give up eating when you've just got interested in food? And when you've just learned to cook it properly?

You could fight matronliness. You could dye your hair. You could diet until you were as thin as a rail and then get your collapsed jowls hiked up and your crow's-feet ironed out. You could get your empty bosom pumped up. And it would all be a dreadful waste of time, money, and energy. The people you pay to carry out these tortures will tell you you look wonderful but the young would still sniff you out as not one of them. The empty, inelastic skin would still hang around you in swags. Even if you got the front view organized, the back would give you away. Unless you're Tina Turner, of course, with a body made of iron.

The first face-lift is the first of many, till you end up with a mouth stretched so far it will soon meet itself at the back of your head and with your eyes dragged so far apart you look like a fetus. And face-lifts hurt, horribly, especially when nurses make you sit up so as to hang weights behind your ears and stretch your cheeks taut. And nothing looks worse than a filmy old eye with an *arcus senilis* round the pupil swimming in a socket that cosmetic surgery has made gape like a bloodhound's.

What if you don't fight aging? The great privilege of the middle-aged is to make their own faces; gradually their personality obliterates their physical inheritance, the phenotype prevails over the genotype. As the collagen breaks up, you look more and more like you.

If only there were some rite of passage that we could carry out and enter a new world of female dignity and authority, of calm and respect. Having fulfilled the requirements, put on our veil, lengthened our skirts, covered our arms and legs, whatever, we could stop flirting, stop trying to get attention by girlish means, and command it by right. What if our society recognized the quality of womanliness and responded *(Continued on page 143)*

Germaine Greer *is the author of "Sex and Destiny: The Politics of Human Fertility" (Harper & Row).*

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LETTING GO

(Continued from page 141)

to it warmly, consulted it, required it?

The death of my father catapulted me into middle age. I was winded, giddy to think that no generation stood between me and death and that I was the guardian now of those coming behind me. For six months I was in a muddle, especially as my work schedule had made it impossible for me to grieve for him in the right way. Then, I was sent to the southern shore of Sicily. I decided to put on black for my father as the custom of Sicily requires. Everywhere I went, people asked me gently for whom I was wearing *lutto*, and listened gravely as I told them all about him.

Yet something was wrong. Men still accosted me and spoke disrespectfully to me when I walked alone. The signals I was sending them were crossed. I was wearing my hair loose and flowing like a girl's. One morning when my hair was wet, I pinned it up. The signals cleared. The suggestion of frivolousness was gone. I was more comfortable and so were they. Latin men are sexually aware of older women in a way that Anglo-Saxons are not, but they expressed it by gentleness and compliments and stopped teasing me. I didn't keep the mourning, but I kept the hairstyle, which marked my passage from prolonged girlhood to womanhood. And I'll keep the hips and the heavy bosom, too.

People say I'm trying to look like Virginia Woolf. It would be a vain hope with my features, and I don't want to look like Virginia. I want to look like Mrs. Ramsay. Mrs. Ramsay, as of course you remember, is the fiftyish heroine of *To the Lighthouse*, and what does she look like? I had some idea that she was plump rather than thin, or had a bosom at any rate, but rereading the novel I can find no clear indication of her avoirdupois. We never know what she wears, except vaguely, something flowing, something soft, a green shawl. Her eyes are described as grey. Mrs. Ramsay doesn't look beautiful; she is beautiful. To be beautiful is much harder than to look beautiful. The time you might spend dolling yourself up would be so much better spent trying really to be what you should not be satisfied merely to resemble. Especially as the simulacrum of youth is such a poor likeness.

Some might say I am letting myself go. To a lifelong libertarian, that's a compliment. We ought to be turning ourselves loose, freeing ourselves from inauthentic ideas of beauty, from discomfort borne in order to be beautiful. Why did we wear high-heeled shoes all those years? Now we are suffering for what they did to the balance of our pelvises and backs. Our tormented feet are getting their revenge, quietly spreading and noisily aching.

Now, at last, we can escape from the self-consciousness of glamour; we can really listen to what people are saying, without worrying whether we look pretty doing it. We can sit without tucking our legs under each other and trying to give a long leg-line. (Heaven help us if we slouch, for hips and belly rise and engulf us.) We choose the hard seat on purpose; slumped in an armchair, we have to wallow dreadfully when the time comes to get up.

I can't pretend it's easy, aging, but it is interesting. You have to laugh at yourself when you realize that the dress you are thinking of as new has been hanging in the closet for ten years, and that you can't wear it, not because it shrank in the dry cleaning, but because you've become heavier. It hurts to realize that you can't let yourself fall off your bicycle or your horse these days because it takes so much longer to recover from your bruises. Old sprains and breaks are rheumatic and uselessly call attention to themselves. You begin to wish you had taken better care of yourself. You think twice before carrying out the trash, find easy ways to lift things, get sleepy after dinner, wonder if you are being foolish to plant slow-growing trees in the garden.

But there are wonderful bonuses. You care about yourself less and less. Your vanity and pride stop getting in your way. You begin to develop a sense of proportion. Your powers of concentration expand continually, as you stop squandering emotion on foolish things. Your awareness of a period to your mental activity spurs you not to waste time on fatuities. You can escape from the dominion of your own passions and enter into a calm wherein you can fix your eye upon a worthy objective and pursue it wholeheartedly. Old friends and loyalty come into their own.

My rite of passage turned into a long and complicated one. I left my spinsterish flat in London, where life had to be lived by artificial light, and bought a house in the country, an oasis of huge trees surrounded by rolling cornfields, a place for old friends to while away weekends by the fire eating my bread and drinking my soup. The childless matriarch is a contradiction in terms, but I have no intention of being a junior in my house. It's a good place, warm, busy, and peaceful, and the friends are coming unbidden.

It's much to be able to say I'm not sorry that I'm no longer young. Now is, as always, the very best time. If it turns out to be all I'm going to get, I'll still have had more than is granted to nine-tenths of suffering humanity. ▽

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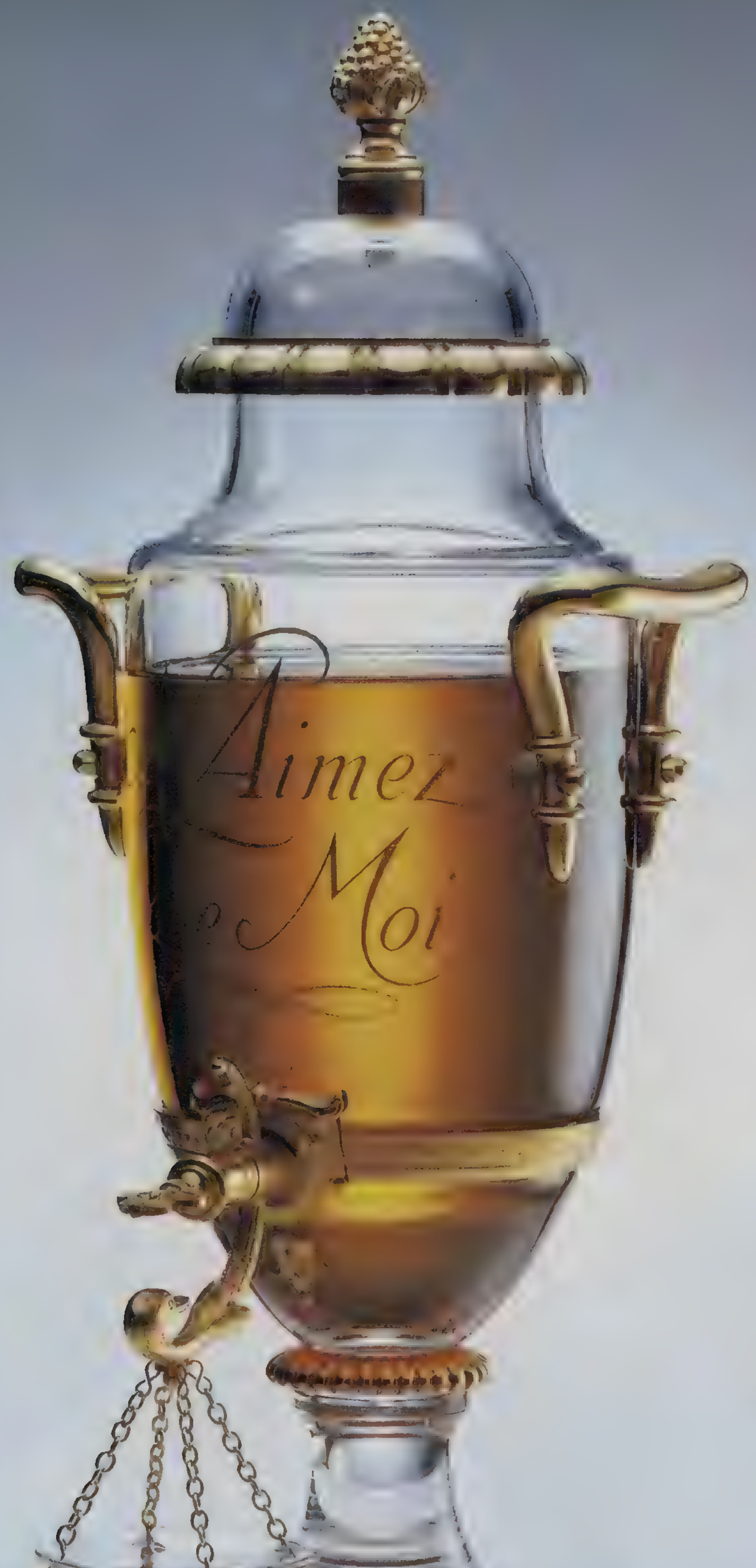

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SPLIT-SECOND BEAUTY

Fast makeup doesn't have to look unpolished: "In two minutes, a woman can apply a 'total' makeup for day—even out her skin tone with foundation, buff away shine with translucent loose powder, slick on mascara and lipstick," says makeup artist Linda Mason.

One attractive—quick—alternative to a complete makeup: select one area of the face for emphasis—either eyes or lips—and give minimal treatment to the rest. "If you're choosing between making up eyes or lips for speed, go with lips," says makeup artist Kevyn Aucoin. Lip colors that stand on their own: a strong, pure red or "neutral" gold. "Instead of ignoring eyes, pencil-in brows to create a balance."

The right colors can also help to save time. "Neutrals hold up to a quick application. A dark, strong color requires precision; otherwise the effect is hard," says Glenn Roberts, international creative director, Elizabeth Arden.

Makeup, too, is being formulated with speed and efficiency in mind. Examples: lipstick that delivers color with the control of a liner (the skinny Lip Rouge by Chanel is one), or needs no blotting to be made matte. Some foundations "drink up" excess oil as they provide lasting coverage (e.g., Orlane's Equi-Matte).

ON THE GO

A few cosmetics stored in the right places, applied at the right moments can extend makeup's staying-power, switch day to night . . .

Desk drawer: *Stow transparent powder, a lighter-than-skin-tone foundation to highlight skin at night; a blusher in a shade that also works on eyelids (peach, pink, lavender-pink, gold); a few lipsticks (one day-basic; one brighter than that, plus gold gloss—both for night).*

Gym locker: *Essentials—liquid cleanser (e.g., Noxzema's Antiseptic Skin Cleanser) and cotton balls to clean/refresh skin after exercise; moisturizer; basic makeup.*

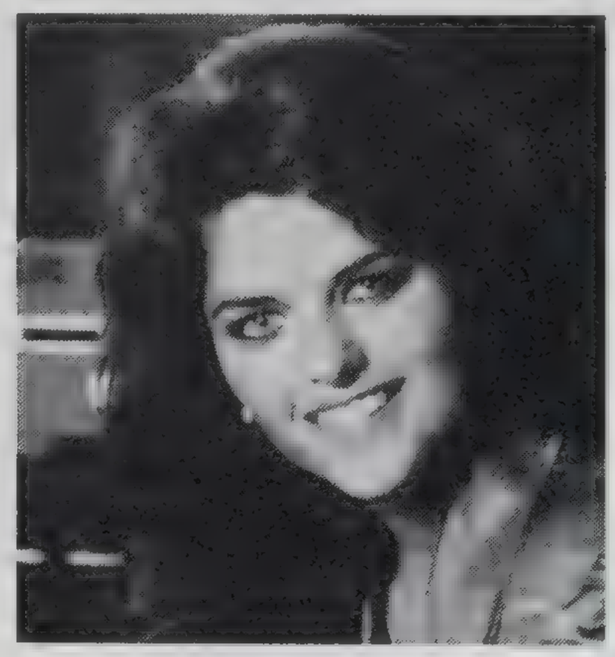
Travel bag: *To counteract skin dullness, dryness after a long plane flight, travel with "clean," well-hydrated skin. Instant pick up just before landing: pink blusher, light-mauve eyeshadow, lip gloss.*

efficiency experts

For CBS anchorwoman Maria Shriver, *top right*, "being one step ahead" applies to everything from reporting to beauty. Shriver's beauty "homework" comes down to very exacting hair and skin care. "As even the best makeup can't hide skin problems and exhaustion, I get facials twice a month, and make sure I have enough exercise and sleep."(She's up at 3:00 A.M., to sleep by 9:00 P.M. during the work week.) "I've figured out how to wear the least amount of makeup possible for television. When I'm not working, I wear a minimum—on eyes, cheeks."

Fashion designer Rebecca Moses, *bottom right*, is also in constant motion. Moses's business requires eight months a year in NYC, four months in Hong Kong and Italy, a set-up that demands organization, simplicity in everything. Example: Moses has plotted out a fast makeup system—lightweight foundation, loose powder, black eyeliner, dark brows, red or gold lipstick—that she can do anywhere.

While Moses exercises nearly every day—"just twenty minutes to maintain fitness"—she doesn't push herself when she travels either: "I adjust to the time change before racing to the gym."



Top right: LARRY WILLIAMS/OUTLINE PRESS Bottom right: RICHARD WARREN

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women & cars

Car-care clinics . . . dangers of the "grey market."

BY LESLEY JANE NONKIN

MIND YOUR MOTOR

A new series of free evening car-care clinics launched by Chevrolet take place at dealerships throughout the country. The first of three two-hour sessions (classroom work plus hands-on experience) emphasizes preventive action: fifteen-minute service checks you perform yourself every three to five hundred miles: transmission, brake, and washer fluids; tire pressure. The second class explains basic maintenance: why it needs to be done and, if you like, how to do things like change the oil. Even if you don't do them all yourself, you'll know what the garage worker is talking about. Imported cars, Fords, and Chryslers—which have different parts—are also worked on. Class number three focuses on acquiring a car: leasing vs. purchasing; financing, insurance.

Though aimed primarily at women, a pilot course in Connecticut drew 40 percent men. For clinic nearest you, ask your Chevrolet dealer or check newspaper, radio ads.

RAISING AUTO CONSCIOUSNESS

"Believe it or not, cars are the most recurrent image in contemporary fiction," says author Ann Beattie. "Then comes the refrigerator." Beattie says car images run throughout her own short stories and novels and figure prominently in works by John Irving ("Almost in Iowa") and Raymond Carver ("What Is It?"). And it's not just male writers: "Gasoline Wars" was written by Jean Thompson, "The Route" by Joy Williams.

What makes a car such a potent image? There's the expected Freudian interpretation of car as sexual symbol, but Beattie goes further, saying, "The car is one of the few signs of overt material success we haven't been made to feel ashamed about. Cars are so much a part of the mainstream, so endemic to our culture, that it's become an acceptable faux pas to be addicted to cars. And," she adds, "a car is not a symbol that goes in and out with the Yuppies." Her favorite of her own car short stories: "Shifting."

IMPORT-IT-YOURSELF HAZARD

In 1984, the approximate cost of a Mercedes 500 from a United States dealer was $53,000. But if you'd bought it through what has come to be known as "the grey market"—i.e., you went to Europe, bought the car yourself or had someone do the same for you, had it modified and tested to pass the EPA emissions standards set by the Clean Air Act, added required safety features, paid the costs of shipping, bonding, and customs—it might have cost only $44,000. Sounds great, right? Perhaps. But what happens if a few months or years later the modifications wore out and the car no longer passed inspection. Or if modifications you thought you'd paid for were never actually done? Who'd be responsible, you or the car manufacturer?

In late '85, the EPA held hearings to answer just those questions and to decide how to educate car buyers about the potential dangers of buying through the grey market. Originally designed as a legal means for WWII servicemen to bring home "the family car," the grey market has exploded, from fifteen hundred imports in 1980 to an expected sixty to seventy thousand in 1985. Mary T. Smith, chief of the manufacturers programs branch of the EPA, attributes the increase "to the strength of the dollar in Europe and to the fact that some car models are not available in the U.S." While the grey market is not illegal, she said, "It's regulated, but has grown to unmanageable proportions."

The result: EPA has encountered widespread charges of fraud—claims that modifications paid for were never made, are not durable, that testing was never done. To wit, recent EPA investigations in California found only one grey-market car out of twenty-six passed muster; labs in California are under investigation, one already found guilty.

For the consumer, such negligence can mean being forced to remake modifications—of headlights, bumpers, emissions systems—at their own expense, which can sometimes run into the thousands. And, in some states, lines for required EPA testing before registration can be months long.

In the next few months, Smith expects the EPA to rule in one of three ways: to abolish the grey market entirely; to demand a more formal "certification" of *all* grey-market cars—letting none slip through loopholes; to add to that a tightening of requirements for the importation of the small number of "very exotic cars" which can now be brought in under certain circumstances. All three proposals call for the elimination of the five-model-year exemption—which up until now, allowed cars older than five model years (which usually run September to August, instead of January to December) to sidestep testing.

VOGUE, May, 1986

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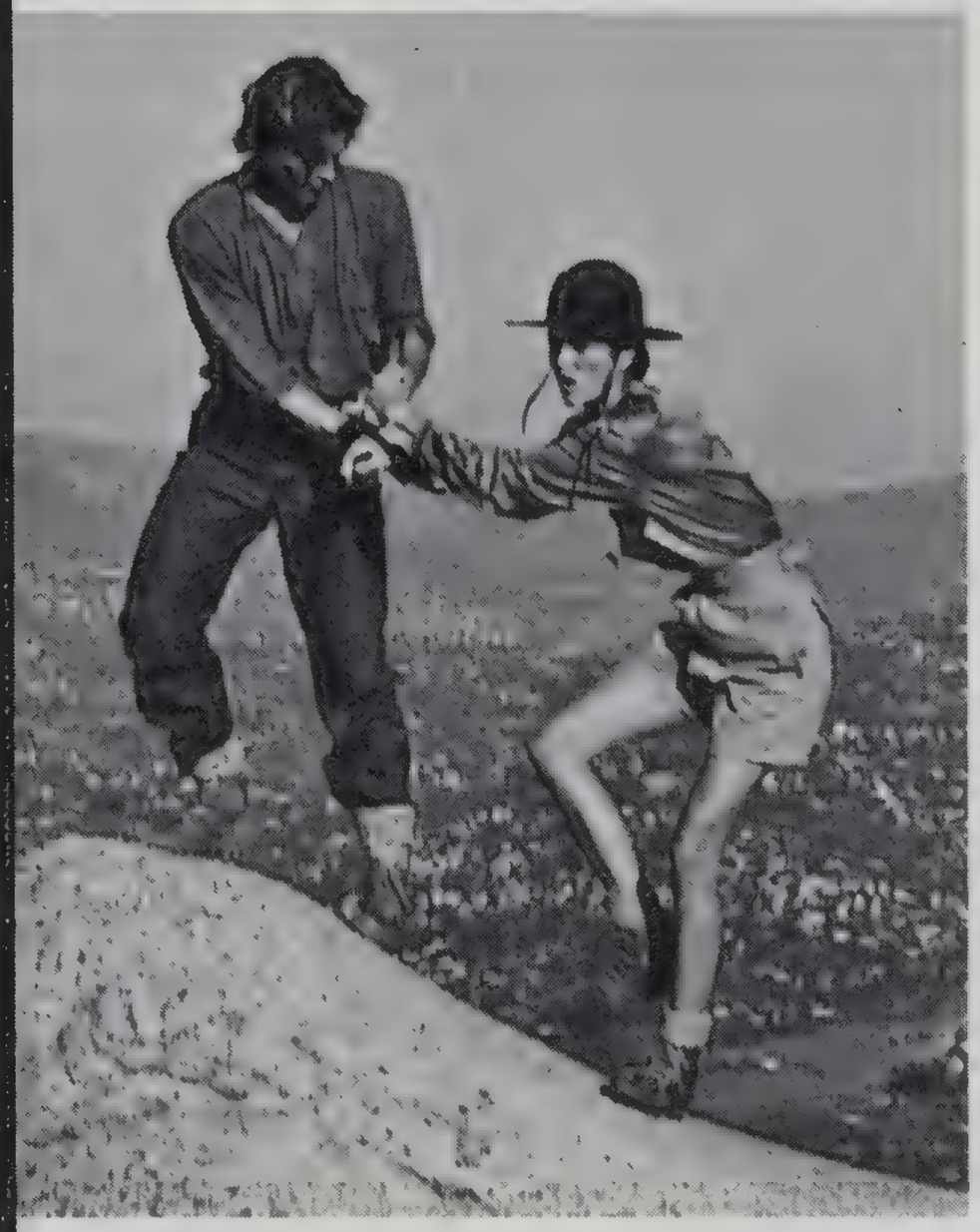


MIKE REINHARDT

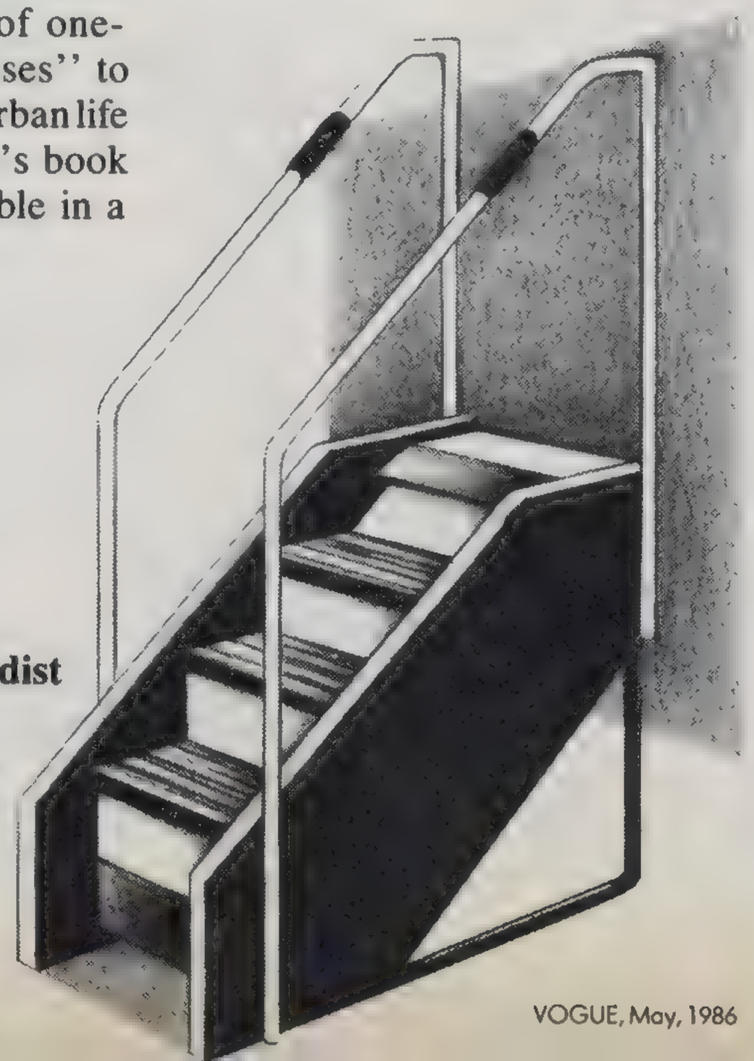
fit news

May has been designated National Physical Fitness and Sports month by the President's Council . . . And proof that women are demanding more exercise variety: *Fitness on the Road* (Shelter Publications, Inc.)—an easy-to-thumb-through guide to staying fit in thirty-three cities . . . In response to the high injury rate related to the numbers of untrained instructors teaching aerobics classes across the country, the Aerobics and Fitness Association of America will bring its three-day certification workshop to The Mist Spa, Niagara Falls, NY, May 9-11 . . . For people who don't have time to work out: Deborah Frichman-McKenzie has developed a series of one-minute exercises—ranging from "commutercises" to "deskercises"—to help deal with the stress of urban life (212) 532-1591 . . . Exercises from the YWCA's book *The Y's Way to a Healthy Back* are now available in a video cassette, *Say Goodbye to Back Pain.*

step machines: how good? . . .

Although step machines provide good aerobic workouts for the average fit person, they are *not* designed for everyone. According to Tom Wickiewicz, M.D., orthopedist at Cornell Medical College, The Hospital for Special Surgery, NYC, the short repetitive actions one undergoes on a step machine can be extremely dangerous for anyone with a history of anterior knee pain.

STEPHEN KELEMEN



latest trend: trekking

Popular in Europe, "trekking" trips are catching on in the U.S. . . and whether they're inn-to-inn, château-to-château or yurt-to-yurt—by foot, canoe, kayak, cross-country ski, raft, or horseback—the draws are adventure, exercise, travel, some with the comforts of "home."

'86 trips: Colorado's just-finished Nordic trail, for cross-country skiing, hiking. Call Inn Montezuma, Montezuma CO (303) 468-5378 . . . Bicycling hotel-to-hotel through the Himalayas; China Passage, Teaneck NJ (201) 837-1400 . . . Château-hopping by horse along a new trail in Dordogne, France, with Fits Equestrian, Solvang CA (805) 688-9494 . . . Canoeing/kayaking, lodge-to-lodge in Minnesota/Canada's boundary waters wilderness, Gunflint Northwoods Outfitters, Grand Marais MN (218) 388-2294 . . . Hiking into the Andes/sailing around the Galapagos Islands; Womantrek, Olympia WA (206) 357-4477.

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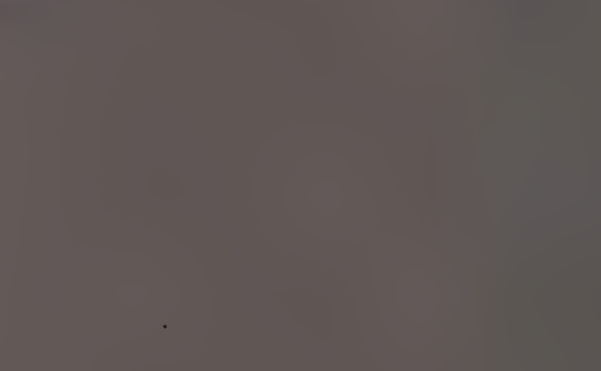

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health

Addicts' aid . . . "safe" pains . . . more. BY MELVA WEBER

NEW QUIT-SMOKING TECHNIQUE

Nicotine-dependent smokers may get help in putting out their cigarettes permanently. From Los Angeles, a study headed by Jed E. Rose, Ph.D., found transdermal nicotine dosage can reduce the intense craving for cigarettes that smokers experience when they try to stop smoking.

Reporting in *Clinical Pharmacology & Therapeutics*, Dr. Rose and his colleagues describe their close study of ten smokers using skin-sticking patches containing nicotine, patches with no nicotine dosage, and a smoke-mixing device that allowed smokers to select the amount of nicotine they wished. They found that transdermal nicotine can dampen cigarette craving following a short deprivation period, and can cut down nicotine seeking during smoking.

The researchers foresee a timed-release nicotine patch that will sustain blood levels for extended periods, enabling the smoker to gain control over other factors of the smoking habit. Advantages of the patch over nicotine gum: no bad taste, stomach upset, or dental problems that are sometimes caused by chewing gum. More research is needed for data on drug tolerance, smoking urges, tobacco-withdrawal symptoms, and ways to conquer nicotine dependence.

HURT-ALIKE SYMPTOMS

You have a pain in your chest or upper abdomen. Does it signal an impending heart attack? Check such pains with your doctor, says the *Mayo Clinic Health Letter*; if no indications of heart problems are found, you and your doctor may look for ordinary but much less threatening sources of persistent mid-body pains. Among those that commonly cause needless worries about heart disease:

• Costosternal syndrome: The cartilage connection between ribs and breastbone may become tender and swollen. Heat and pain-relievers may help until healing takes place. If not, cortisone injections may bring complete relief.

• Hypersensitive xiphoid: The xiphoid is the small pointed attachment at the bottom of the breastbone, or sternum. When it gets sore, it can live up to its Greek name, which means "sword-shaped," and feel like something sticking into the pit of your stomach.

• Slipping rib: The lower five "floating ribs" are not connected to the breastbone but are bound by ligaments. If a ligament loosens, the rib may slip up and lodge inside or outside the rib above it. The pain can be confused not only with heart symptoms but with gallbladder, pancreas, stomach, or duodenum problems.

• Precordial catch: A sharp, brief pain under the left breast can make you hold your breath or take shallow breaths until it stops. This piercing pain, common among healthy young adults, is apparently harmless, and its cause is unknown.

All these heart-pain mimickers (except the last) have their origins in minor malfunctions of the skeleton. Some may arise from slight injuries, some from bad postural habits in chairs or car seats. With heart problems ruled out, pain problems can be tackled without the burden of needless fear and worry.

BETA-BLOCKER BLUES

Prescription drugs: what's the most widely used? The surprising answer is beta-adrenergic blocking drugs, or "beta blockers," which act by reducing nervous-system overreactions. Since their introduction in the 1960s this family of drugs has been used to treat an ever-widening range of illnesses, including angina, high blood pressure, migraine, glaucoma, alcohol withdrawal, and even stage fright, and in preventing recurrent heart attacks. But, Jerry Avorn, M.D., and his colleagues at Harvard Medical School warn that beta blockers can cause depression. Reporting to physicians in "The Journal of the American Medical Association," the Harvard researchers pointed out that patients taking beta blockers for high blood pressure were one and one-half times more likely also to be taking tricyclic antidepressant drugs for depressive illness. "As a group, the B-blockers are comparatively safe as well as effective," the investigators pointed out; but it may be a great relief to some patients to learn that the depression they suffer is a drug side effect instead of an organic illness. Dr. Avorn warns that patients should not stop taking prescribed beta blockers without first consulting their physicians.

CANCER-CALCIUM CONNECTION?

Cancer of the colon and rectum caused an estimated sixty thousand deaths in the United States last year, and medical scientists are putting together the massive data on possible causes, treatments, and preventive measures for the disease.

Much evidence points toward a connection between colon cancer and diet, particularly with high-fat diets. It's theorized that excess fat promotes the start of colon cancer by increasing the amounts of bile acids and fatty acids in the gut, leading to colonic cell-shedding that sets the scene for cancer's start. Now another diet factor, calcium, is being explored as a protective agent for slowing the growth rate of colon surface cells, thus resisting the cancer-promoting effects of the sterol substances.

In a study of ten symptomless people who were members of families with a high risk of colon cancer, Martin Lipkin, M.D., and Harold Newmark, M.S., of Memorial Sloan–Kettering Cancer Center, NYC, measured these subjects' rates of colon-cell proliferation and found them to be similar to those of people with familial colon cancer.

The ten subjects were placed on calcium supplements amounting to about one and a half times the recommended daily allowance. After two to three months of calcium supplementation, the subjects' colon cell proliferation rate was closer to that of people at low risk for colon cancer. Cancer experts caution that findings in this small group of people, particularly people with high risks of hereditary cancer, is only a step toward fuller understanding of colon cancer and should not be applied as treatment for the general population. The step may be important if it leads to identification of substances that inhibit cancer-promoting chemicals in the intestinal tract.

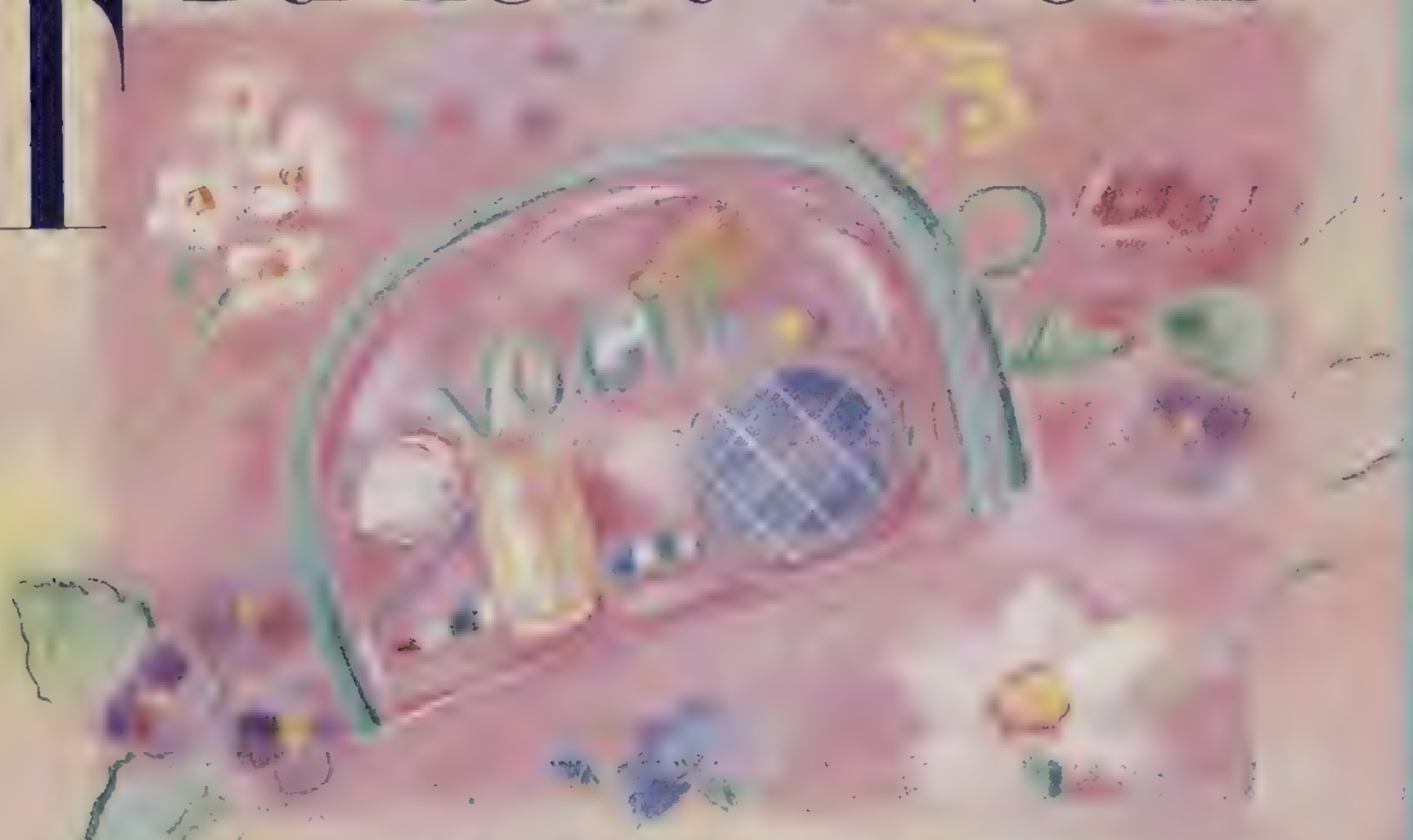
COCA-COLA CONTRACEPTION?

Douching after intercourse, ineffective and outdated as a contraceptive practice in the United States, still is used by women in developing countries. Coca-Cola, known worldwide, is said to be widely used as a douche.

At Harvard Medical School, researchers Sharee A. Umpierre, M.D., Joseph A. Hill, M.D., and Deborah J. Anderson, Ph.D., measured sperm-killing effects of four current formulations of Coke in test-tube conditions. "Classic" Coke, New Coke, caffeine-free New Coke, and Diet Coke all proved effective spermicides. Diet Coke had the strongest effect, showing zero sperm movement within one minute. Classic Coke had five times the spermicidal effect of New Coke.

Though they showed Coca-Cola is an effective spermicide in the laboratory, the Harvard team is *not* recommending it for contraceptive practice. Sperm can travel into the oviducts and out of reach of a douche within minutes after intercourse, leading to pregnancy.

FRAGRANCE



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mind health

Sex and intimacy . . . who finds success . . . the power of confidence. BY CAROL TAVRIS

MOTIVATION AND SUCCESS—WHAT'S THE REAL CONNECTION?

According to the Horatio Alger myth, determination and ambition can get anyone to the top. In what we might call its "flawed character" corollary, people who don't succeed lack psychological drive, or worse, have a "fear of success." This set of beliefs is wrong on both counts, says Martha S. Hill, Ph.D., an economist at the University of Michigan. Hill and her team of economic and social researchers have analyzed a ten-year study investigating the links between Americans' motivations, attitudes, and economic fortunes.

Compared with affluent Americans, poorer people did have fewer positive motivations (such as a need for achievement), a greater fear of failure, and were less oriented toward long-range goals. But these attitudes were *not* related to economic success. "Many highly motivated people do succeed in pulling themselves out of poverty," Hill reports, "but almost as many of the apparently unmotivated also succeed." By interviewing people over time, the researchers found that expectations and motives tended to follow success, not cause it.

This is important news for women, who are so often led to believe that it is their own weaknesses that keep them from rising to the top. Hill's study finds, to the contrary, that the considerable economic mobility among Americans is a result more of life factors—such as divorce, education, opportunity of employment, number of children—than of psychological ones. Many low-income families climb out of poverty. Many children of low-income families break out of "the cycle of poverty." And achievement motivation rises when people have the opportunity to achieve.

THE TRUTH ABOUT SEXUAL ABUSE

In all of the revelations in recent years about incest and child abuse, mental-health professionals have taken two extreme positions. Some believe that sexual experience in childhood is always traumatic ("Incest is as destructive to women," wrote psychiatrist Judith Herman, M.D., "as genital mutilation or the binding of feet"); others, that incest is rarely traumatic (Wardell Pomeroy, Ph.D., an author of the Kinsey Report, wrote "we find many beautiful and mutually satisfying relationships between fathers and daughters [that] have no harmful effects").

In an important, thoughtful book, *The Secret Trauma: Incest in the Lives of Girls and Women* (Basic), Diana E.H. Russell, Ph.D., offers evidence that contradicts both extremes. She reports that incestuous abuse is not always traumatic; nor does it always have long-term effects. Unfortunately, she also reports that child sexual abuse is much more widespread than is commonly believed, and that there is a strong connection between experience of such abuse and later victimization, such as being beaten by a husband.

Russell sheds light on the conflicting claims and confusing statistics that have marked many discussions of child abuse. She defines "incestuous abuse" as any exploitive sexual contact between relatives before the victim turned eighteen. This definition excludes childhood sex play that both parties enjoyed, or sex acts that the child wanted. (However, if the perpetrator was five or more years older than the victim, the relationship was automatically considered exploitive.) Russell also separates "sexual abuse" from "sexual trauma." A child may be traumatized by observing a sex act in which she is not herself abused; or she may be abused, yet not feel that the experience was traumatic.

By these standards, 16 percent of the women Russell interviewed reported at least one incident of incestuous abuse before age eighteen. (Russell worked with a representative sample of 930 San Francisco women; these numbers turn up across the country.) And 31 percent reported having been sexually abused by a nonfamily member. The majority of these women were abused before they reached age fourteen. When Russell counted as "abuse" *all* unwanted sexual experiences, including those without direct contact (like seeing an exhibitionist), over half the women reported at least one incident.

Russell also analyzed whether sexual abuse has increased in fact, or only in the news. By comparing women in her sample by their ages (the reported abuses occurred from 1908 to the mid-1970s), Russell found that abuse by nonrelatives, before age fourteen, has *not* appreciably changed. But the rates for incest and for nonfamilial abuse of teenage girls have dramatically increased, starting in the 1960s. One reason for this increase seems to be the rapid growth of stepfamilies since the 1960s, because stepfathers are more likely than biological fathers to abuse children sexually.

Carol Tavris *is the editor of "EveryWoman's Emotional Well-Being: Heart & Mind, Body & Soul," published this month by Doubleday.*

CUTTING STRESS DOWN TO SIZE

Having the skills to maintain control over your life is all very well, says Albert Bandura, Ph.D., of Stanford University, but "self-efficacy" is better. Self-efficacy is the conviction that you have what it takes to do what you want—in a specific arena, not just "in general." This belief is related to feeling good about oneself and to biochemical effects that help people resist stress and pain.

In one study with twelve women who had a phobia about spiders, the greater their sense of being able to cope with their fear, the lower their physiological stress responses. When confronted with potential stress, people who have high self-efficacy secrete fewer catecholamines, the stress chemicals that regulate breathing, heart rate, and blood flow.

The good news is that self-efficacy can be learned. When Bandura strengthened the women's efficacy in regard to coping with spiders, their catecholamine secretions dropped.

Self-efficacy is also useful in coping with pain—not severe pain, for which few psychological factors are relevant, but moderate "background" pain. At Stanford, Kate Lorig, R. N., Dr. P.H., Ann O'Leary, Ph.D., and two physicians divided thirty women with rheumatoid arthritis into an experimental and a control group. After a five-week course on reducing arthritis pain and increasing self-efficacy, participants reported a decrease in pain, swollen joints, and depression, and a related increase in feelings of efficacy.

WOMEN & MEN, SEX & LOVE

Is sexual satisfaction necessary for a couple to feel intimate? David Patton, a student researcher, and psychiatrist E.M. Waring, M.D., of the University of Western Ontario, gave 250 married couples a questionnaire that measured eight dimensions of intimacy, including the ability to resolve conflicts, expressions of affection, commitment to the marriage, sexual satisfaction, and compatibility. The husbands regarded sex as a component of marriage that had little to do with closeness. For the wives, sexual satisfaction and overall intimacy were inseparable—and they reported less sexual satisfaction than their husbands did. Wives also said that conflicts were less easily resolved, less affection and commitment were felt, and ideas and feelings were expressed more frequently in their marriages than their husbands thought.

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HAIR NOW

Humidity: a plus?
. . . uncomplicated style:
it begins with the cut

ARTHUR ELGORT

Coolest summer hair, day or night: stylist Christiaan's wrapped-and-tied ponytail (*right*), worn high at the back, with soft, wispy pieces . . .

MORE EASE

What gives slightly longer hair fullness, versatility: a cut with a mix of lengths, says Christiaan, who styled the look, *left*. "Blunt-cut hair can flatten in warm weather." How stylists keep "airiness" in hair: by cutting away some of hair's weight to lift it off the scalp.

JANE KLEINMAN

HAIR: HUMIDITY FACTORS No one can deny the hair struggles women face on humid days. But, instead of thinking humidity is "bad" for hair because it makes hair difficult to manage, experts point out that simpler ways of caring for hair make humidity a plus. Normally made up of about 10 to 15 percent water, hair absorbs even more moisture in humid conditions (the reason fine hair turns limp) . . . Curly hair, rather than getting kinkier, becomes more unmanageable because the curl pattern changes . . . Damaged hair benefits most because of the extra moisture absorbed, says Diana Howard, Ph.D., manager of product evaluation, Redken. In humid conditions, Dr. Howard recommends using a concentrated protein conditioner and avoiding highly moisturizing conditioners that contain humectants, which can attract more water than hair needs.

Style . . . try different styling aids to see which kind works best (one that's less damaging: Dep Styling Glaze). Don't try to overmanipulate hair into the smooth shape *at left*, if you don't have the right hair type. One easy solution: a light perm to give hair volume.

WAYNE MASER

Top photo: makeup, Andrea Paoletti. Bottom: Hair, Rick Gillette

Photo: Michel Comte

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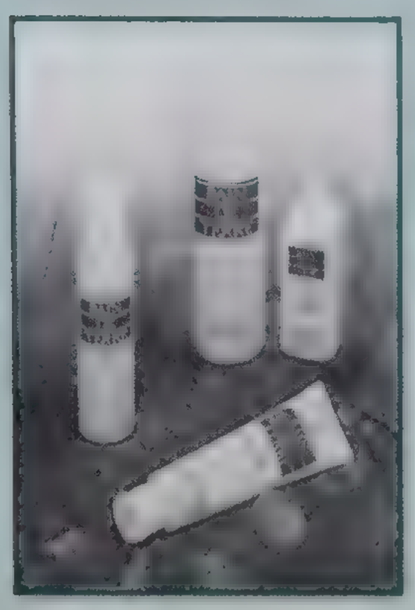

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DIET BOOKS: RATED

How to judge a diet book? Not, say experts, by their promises. What counts are the author's qualifications and whether the advice reflects proven nutrition facts. *Below*, we've summarized the pros and cons of today's best-sellers, all of which are reviewed in detail by nutrition authorities on page 319, as part of a special report, *Diet Madness*.

TITLES AND AUTHORS:	Approved of by our nutrition expert(s)★○	Author: accredited degree in nutrition?○	Menu plans	Recipes	Calorie/Nutrient analysis	Requires special supplements
Nutrition for the Working Woman *By Audrey Tittle Cross, Ph.D., J.D., (Simon and Schuster)*	YES	YES	YES	NO	YES	NO
The Bloomingdale's Eat Healthy Diet *By Laura Stein (St. Martin's Press)*	YES*	NO	YES	Lim	YES	NO
Eat To Win *By Robert Haas (Rawson Associates)*	NO	NO	YES	YES	YES	YES
Eat To Succeed *By Robert Haas (Rawson Associates)*	NO	NO	YES	YES	YES	YES
The Rice Diet *By Judy Moscovitz (G.P. Putnam's Sons)*	NO	NO	Lim	Lim	NO	NO
The Setpoint Diet *By Gilbert A. Leveille, Ph.D. (Ballantine)*	YES*	YES	YES	YES	YES	NO
Dr. Berger's Immune Power Diet *By Stuart M. Berger, M.D. (New American Library)*	NO	NO	YES	YES	NO	YES
Diets Don't Work *By Bob Schwartz (Breakthru Publishing)*	NO	NO	NO	NO	NO	NO
Fit for Life *By Harvey and Marilyn Diamond (Warner Books)*	NO	NO	YES	YES	NO	NO
The New American Diet *By Sonja L. Connor, M.S., R.D., and William E. Connor, M.D. (Simon and Schuster)*	YES	YES	YES	YES	YES	NO
Jane Fonda's New Workout and Weight Loss Program *By Jane Fonda (Simon and Schuster)*	YES*	NO	YES	NO	Inc	NO

★As with any diet, check with your doctor first * w/qualifications
○See article, page 319, for specifics Inc=Incomplete Lim=Limited

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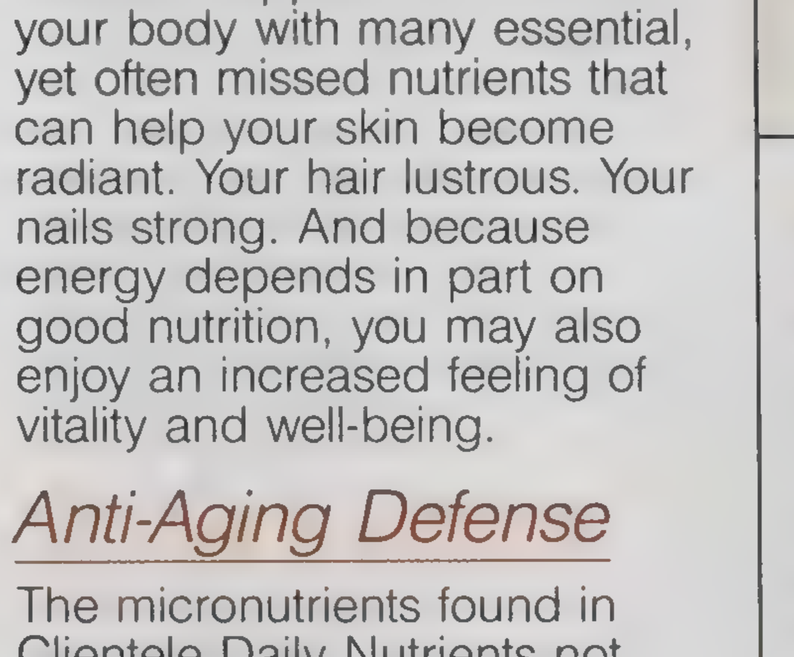

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FITNESS Q&A

"Slimming" calf muscles . . . warm-ups explained . . . best thigh-toning moves

Q I've developed pronounced calf muscles from running. Is this caused by running incorrectly? Is there anything I can do to slim them?

A "If you've developed calf muscles from running, it's most likely the result of running on the front part of your feet," says California trainer Dan Isaacson. "Sprinters tend to have well-developed calf muscles for this reason.

"If you want to tone down calf muscles, try landing on your heels, then rolling onto your toes; this 'rotating' motion absorbs some of the impact, taking pressure off lower legs and feet. Avoid running up and down hills, more strenuous on calves than running on flat surfaces. And double check your form—some people tend to use only the lower part of their leg when pushing off the ground. Try to use both upper and lower leg muscles to develop a proper stride.

"If you want to avoid the calf 'problem' completely, switch to another type of aerobic activity, such as swimming, which works the entire body. Or try a mix of activities so you don't overwork your calf muscles."

Q I'm confused about warm-ups. I know they should involve more than stretching and that it's important to work up a little sweat; but what does the warm-up routine consist of exactly?

A Regardless of age or fitness level, failure to warm up properly before exercise can lead to injury, says Letha Hunter, M.D., department of orthopedics, Emory University. "Stretching alone—a common mistake—is not a sufficient warm-up because muscles are visco-elastic; they have to be warmed *before* they can be stretched or before performing any type of aerobic activity. The safest, most effective warm-ups involve raising body temperature slightly to make muscles more pliable and ready for the challenge of a more vigorous exercise routine.

"It doesn't matter what type of warm-up activity you choose, as long as you get your body moving to increase body heat. A 'warm-up' could range from a *slow* jog around the room, as long as you avoid any ballistic or jarring action, to easy calisthenics or gently riding a stationary bike.

"Also key to a successful warm-up: clothes that retain body heat. Most professional athletes wear sweat suits while preparing for a sports event, and so should an amateur, regardless of his or her ability."

Make sure you concentrate on warming up and stretching the muscles you are going to use most, adds Dr. Hunter. "If swimming, for example, warm up the upper extremities, shoulders, neck, etc. Depending on how tight your muscles are, an average warm-up should include at least five minutes of body-temperature-raising exercise, followed by five minutes of stretching."

Re perspiration: don't use sweat as a guide to an adequate warm-up. "How much each person perspires varies; some people may be sufficiently warmed up without working up a sweat."

Q I do leg lifts; but my thighs don't seem to be improving. Could I be doing anything wrong?

A If you're only doing leg exercises without including an aerobics segment, you won't see much of a difference in the shape of your thighs. Also, if you are doing leg lifts lying on your *side*, you won't tone thighs that much either, says Dave Balsley, R.P.T., director of the Sports Medicine Research Center, The Hospital for Special Surgery in NYC. "A leg lift done while lying on your side, which works the hip muscles, is a hip-strengthening exercise and doesn't have that much of an effect on thigh muscles."

The best thigh-toning exercises are leg extensions, suggests John Perretti of NYC's Madison Avenue Muscle. "Leg extensions should be done sitting on a desk or a table surface high enough so your feet don't touch the floor. Sit up straight at the edge of the surface. Strap a five-pound weight to each ankle. Keeping knees and feet together and back straight, extend both legs straight out, then lower. Gradually build up to four sets of twenty-five or thirty repetitions.

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BOOKS

What's funny: the amazing Gracie Allen, the news according to Linda Ellerbee, the White House and other beastly buildings . . . plus: hot books-of-the-month—a new column . . .

MAKING AIRWAVES

Talking with the funniest woman on TV news about her career—and a book that almost didn't happen.

Reviewed by CHARLES KAISER

A month before Linda Ellerbee's new book about her life in television was supposed to appear, the author called her editor in a panic. "I've embarrassed myself completely; it's not written well enough," she said. "How much do I have to pay to stop the whole thing—you can't let anybody see this!"

Fortunately for us, Ellerbee relented. As a result, everyone can now read *And So It Goes*, (G.P. Putnam's Sons) one of the funniest and frankest television memoirs ever written. The NBC newswoman sets the tone with her very first sentence: "I wouldn't mind writing one of those books about the good old days—how I went out into the land and committed journalism, covering the important stories, every one of them, everywhere, better than anyone—but the thing about lying is that unless you're a political candidate or a network president, you've got to set yourself some limits and hold fast."

Sitting in her small corner office in New York City's RCA building, Ellerbee wears her standard uniform: an oversized white blouse over black T-shirt, faded blue jeans, white sneakers, and huge horn-rimmed glasses. (Even when she's on the air, behind a desk, she wears blue jeans.) Four times married, but currently single, the forty-one-year-old correspondent sits in her chair with her legs folded beneath her, looking more like a 'sixties earth mother than a regular contributor to *Today* and *Nightly News*. In fact, she did a brief stint on a commune in the 'sixties and is the mother of two teenagers.

Ellerbee's memoir is full of tragi-comic anecdotes about her business and wise observations about how television news programs really work. "I didn't write a mean book because I don't feel bitter," she says, "so I didn't use names where I thought it would hurt people." One of the most painfully hilarious stories concerns the NBC correspondent whose superiors hated his work—but unwilling to tell him the truth, told him instead that he was failing because he was "squinting" into the camera. This went on for months until the correspondent went on vacation. The day before he returned to work, he asked Ellerbee to come to his house because, she writes, "he had something to show me. . . . The man had had his eyes 'fixed.' . . . What did I think? I thought it was obscene, but I guess I wasn't thinking too clearly, because I said the first thing that passed through my mind. I told him if it didn't work, he could always marry a G.I." (It didn't: They fired him anyway.)

Ellerbee's own television career began fourteen years ago after a letter she had written while working as a reporter for the Associated Press mistakenly went out over the wires to four states. "In it, I maligned a couple of Texas newspapers . . . the Vietnam war, and a fellow I was dating." She topped it off by suggesting that her boss "might rid himself of any discriminatory guilt by hiring a half-black Chicano lesbian who could handle the AP style book." The AP was not amused, but the news director of KHOU-TV in Houston was: "He said I wrote funny," and he hired her.

An Ellerbee maxim is "never trust anyone in this business who hasn't been fired at least once. I have been fired more than once, and always for cause. I am trustworthy." She has now been at NBC for more than a decade, but she hasn't had what most people would call a stable career: Practically every show she's worked on has been canceled, including *Weekend*, *Summer Sunday*, and *Overnight*. She was invited to a party at the British Embassy in Washington for Charles and Diana, but since she couldn't even report that the party had occurred, she refused to go. "I *had* covered their wedding," she says, "but I guess it was too much to expect that they'd say, 'Hey, Linda—YO!' " She was amused when NBC gave her a stainless-steel pen knife after ten years on the job. "I can't imagine *any* network that would keep me for ten years—and then *arm* me."

Now Ellerbee's off-beat humor is on display every Friday morning at 8:08 on the *Today* show, when she does a wildly eclectic five minutes called "TGIF." Unlike anything else on network television, "TGIF" uses clips other news shows ignore—feeds from Nicaraguan television, outtakes of odd happenings from NBC affiliates—then sets them to music and adds just a little sly dialogue. One week, she had Chinese peasants playing pool to the tune of *The Music Man*'s "Ya Got Trouble," bulls chasing "fools" in Pamplona to the accompaniment of "Macho Man," and Ronald Reagan refusing to answer a question during a "photo opportunity" because, he said, "I'm just making at looking pretty for the cameras."

"TGIF" always ends with the tag line, "And so it goes," and like her book, it is a reflection of what Ellerbee calls her basic philosophy of life: "My whole point is that we are all *very, very* funny." With her wonderful new memoir, Ellerbee proves her thesis.

("Books" continued on page 180)

Ellerbee was amused when NBC gave her a penknife. "I can't imagine *any* network that would keep me for ten years—and then *arm* me"

Charles Kaiser, *former media editor of "Newsweek," is writing a book about 1968.*

SCOTT HEISER. Hair and makeup, Adele Foss

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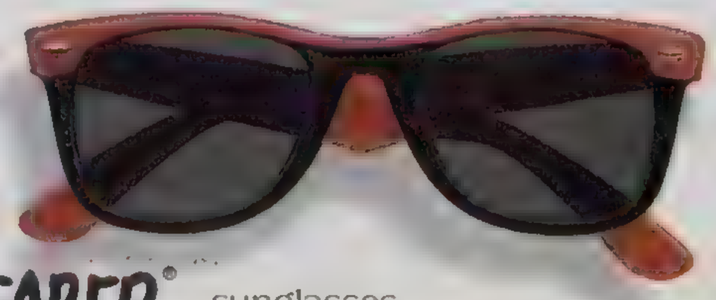

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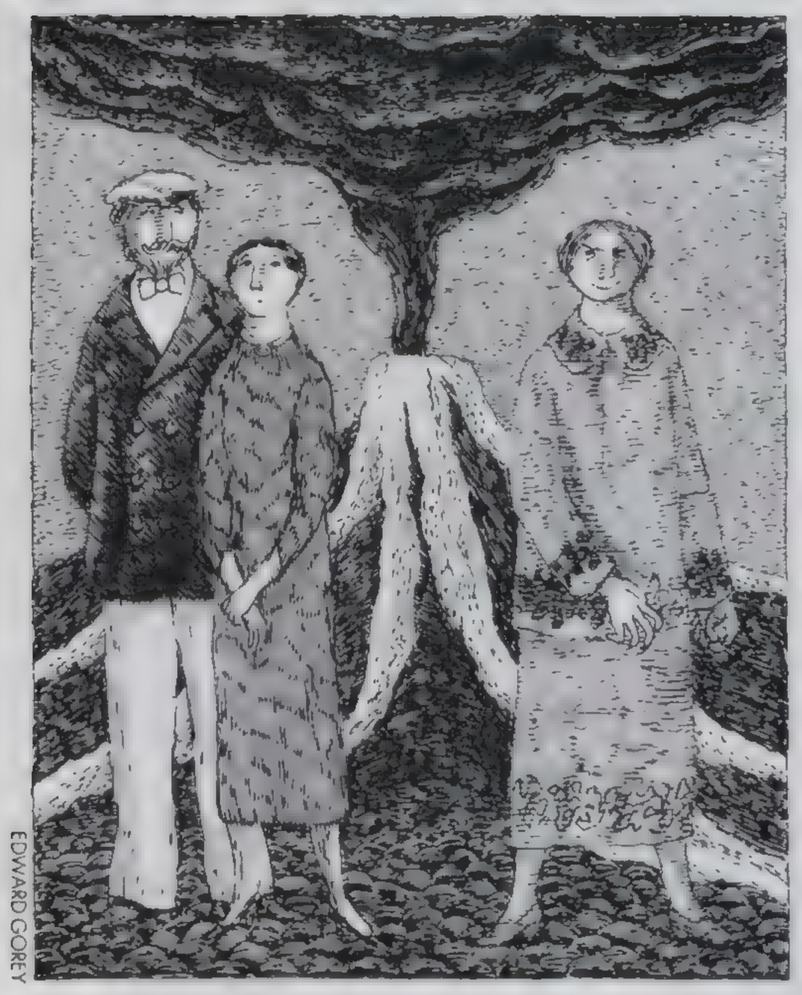
BOOKS



EDWARD GOREY

Georgie, Lucia, and Mapp

I LOVE LUCIA

E.F. Benson's cult novels are wicked, funny masterpieces—and thoroughly addictive.

Reviewed by EDWARD GOREY

Vogue's request for a few hundred words on the Lucia books of E.F Benson led me immediately to reread all of them from beginning to end, something I haven't done for at most (not least) two years. This has to be around the twentieth reading since I first discovered them during World War II—quite by accident, although I prefer to think of it as Fate—in the library of Camp Roberts, California, where I took my basic training in the summer of 1943. I am an inveterate rereader, of Jane Austen, Lady Murasaki, Trollope, and Agatha Christie mostly, but to no one do I return more often or with greater pleasure than Benson on the subject of Lucia, Georgie, Mapp *et al.* as they appear in six novels (and one short story that I am pleased to think I helped rescue from oblivion); they are, in short, the most addictive works I know.

Written with great good nature and the lowest possible view of human nature, these chronicles of English provincial life between the wars are about not much more than cultural pretension and social rivalry at their most fatuous. Love, friendship, sex, religion, death. . .the list is long of what has been left out; to compensate, there are throughout a great many particulars concerning food, dress, and property. The behavior of just about everybody is always outrageous and frequently atrocious; greed, pride, and envy are the sources of everything. Gauguin (of all people) put it in a nutshell: "Life being what it is, one dreams of revenge."

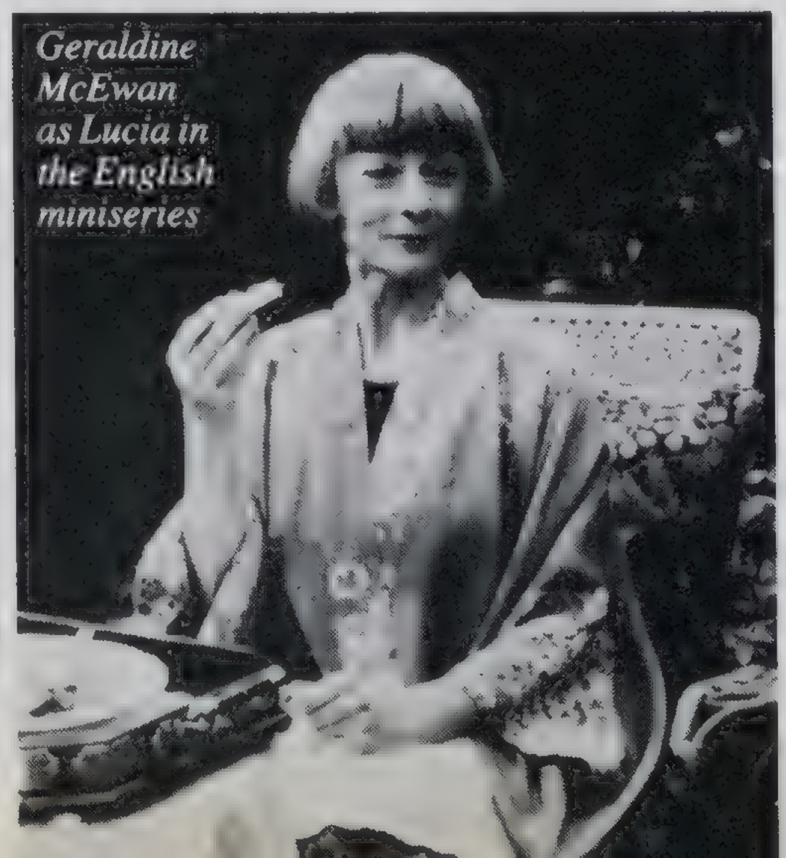
That all this does not sound fetching I am the first to admit. On the other hand, Lucia, Georgie, and Mapp are three of the very greatest comic characters in English fiction, and with them you can never go wrong.

Queen Lucia came out in 1920, *Miss Mapp* in 1922, *Lucia in London* in 1927, *Mapp and Lucia* in 1931, *The Worshipful Lucia* in 1935, and *Trouble for Lucia* in 1939. The original editions, as far as I know, did not go into further printings. An American omnibus volume, misleadingly called *All About Lucia* for it contained only the first four, was published in 1936, and fared not much better. All of the books were more or less hopelessly unobtainable. (The oldest copies still on my shelves have been read to ruins, and I have no intention of divulging from where they were filched in the first place.) The Lucia books were seldom, if ever, mentioned in print; nevertheless a cult had grown up around them.

It might have become a great deal larger in the late 'forties had a play by John van Druten called *Make Way for Lucia,* from whence comes the present covering title of the series, been a success; as it was, it ran for twenty-odd performances on Broadway and is now deservedly forgotten. I saw it on its way there, in Boston, and I still recall the occasion with what can only be described as horror. After a first act that was all one could have hoped for, the author turned the play around, sent it off the rails, and into a morass of sentimentality where it sank utterly.

In the early 'fifties, when I was working in the art department of Doubleday, the original American publisher of the books, I often tried to convince my friends in editorial to bring Lucia back into print, but they never would.

At long last the books were reprinted, both in England and America, around 1970. Several American paperback editions followed on each other, and there was a hardback omnibus volume that for weight and unwieldiness vied favorably with that of *The Raj Quartet.* Perhaps for the same reason that earlier prompted Van Druten, the pictures on the fronts and the blurbs on the backs have seemed perversely to go out of their way to make the books seem anything but what they are.



Geraldine McEwan as Lucia in the English miniseries

At present they are available in paperback from Harper & Row. Should you go out and purchase them (to get you to do so being the sole purpose of this piece), begin reading at once, and pay attention to nothing else, not even Nancy Mitford's foreword.

Howsomever, the cult grows, and news of it even breaks into print. Last February an informative if somewhat burbling article appeared in *The New York Times.* It was entitled "The fanatic fans of 'Queen Lucia,' " and it told us that many famous people (all those mentioned by name now, unfortunately, dead) were, and many other not as famous people (this time living and extremely vocal) are precisely that. And this is by no means all.

A seventh book, *Lucia in Wartime,* has been published in England by Macmillan and is being published here by Harper & Row. It is "based on the characters created by E. F. Benson" and is a first novel by Tom Holt, "a passionate admirer of the original novels."

And this month an English miniseries *Mapp & Lucia* will be shown in four hour-long parts on New York City's Channel 13, WNET, and other PBS stations throughout the country (see page 102 for a review of the series).

In the case of the novel, imitation is the sincerest form of flattery, but far from the wisest.

As for the miniseries, from bits of English reviews, which is all I know about it, I suspect that it is Period Camp at its most "tarsome."

Addicts, old and new, of Lucia can but hope—and reread.

Edward Gorey *is the author of over fifty books, most of which can be found in three anthologies: "Amphigorey," "Amphigorey Too," and "Amphigorey Also."*

GUILTY SECRETS

Maureen Howard, Marguerite Duras, Umberto Eco. . . questions of conscience, a romp with ideas.

By LE ANNE SCHREIBER

Among writers, a good conscience is hard to find. To write, it seems, is to be guilty. Part of the problem comes from the disclaimers writers put at the front of their novels: "This is a work of fiction. Any resemblance to actual events or persons, living or dead, is entirely coincidental." Maureen Howard has one of them at the beginning of her new novel, *Expensive Habits* (Summit), and if you believe it, you probably also believe the tooth fairy gets cost-of-living increases.

Another part of the problem comes from the claims writers make for their non-fiction works. "This is a true story, right down to the details." Marguerite Duras says this in *The War: A Memoir* (Pantheon), a collection of pieces she allegedly wrote in 1944 and is just now publishing. I say "allegedly" because Duras does not say she wrote them in 1944; her book jacket does. Duras herself says that *The War* is "one of the most important things in my life" but "I have no recollection of having written it." And if *(Continued on page 182)*

Le Anne Schreiber *lives and writes in upstate New York.*

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BOOKS

(Continued from page 180) you believe that, well. . . .

Back to Maureen Howard. In *Expensive Habits* she seems to take on the issue of writerly bad faith. Its heroine, Margaret Flood, is a novelist, and her favorite childhood hideaway was the confessional; but that was in the good old days of easy penance and certain absolution. Now things are trickier. She's forty-five, thinks she's dying (of a bad heart), and knows she's got a lot of repenting to do. Her sins are writer's sins: she knows she has plundered very actual lives in her best-selling novels—and she knows there was nothing coincidental about it.

Margaret's life of sin began innocently—with revision. She took the drab, uneventful continuum of her parents' lives and, under her publisher's shrewd guidance, added a twist here, a turn there, until she had the grand vaulting arch of an American family chronicle. The Romance. The Tragedy. The Triumph. Once trained not to miss what her publisher called "romantic opportunities," she discovered other opportunites on her own—a writer's opportunities for self-glorification, for accusation, for revenge, all under the protection of those disclaimers.

Now, remember, we are not talking about the novelist Maureen Howard. We are talking about the novelist Margaret Flood, who bears no resemblance to any actual person, living or dead. Maureen Howard is simply putting Margaret through her paces, giving her a bad heart, making her repent, forcing her to set the record straight. And Margaret tries to oblige. She starts rewriting her stories, infusing them with deathbed honesty. Out goes The Romance, The Tragedy, The Triumph.

But just as Margaret is on the brink of blamelessness, her author pulls the rug out from under her. How? By plot twists involving a good son, a bad son, a fateful encounter,

> Eco comes across as a thinking man's Ripley, wandering the world in search of oddities

a tragic death, a reconciliation of estranged lovers, a plunge into the abyss, and a final triumph of the spirit. In short, Maureen Howard thrusts Margaret into The Romance, The Tragedy, The Triumph. Howard's publisher promises us that *Expensive Habits* will be "one of 1986's great fiction best-sellers." After twenty-five years of writing novels that won more praise than sales, this must be a welcome prospect. Repentance can wait.

Marguerite Duras had a best-seller last year, *The Lover*, her much praised novel about the erotic initiation of a young girl who bore an undisguised resemblance to her author. *The Lover* was a revision of sorts, a retelling of a time Duras had already held up to the light in the *Sea Wall*; but this time she unearthed "hidden stretches of that same youth, certain facts, feelings, events that I buried."

That process of resurrection continues with *The War*, only this time the agent of recovery is not memory but a diary left lying for years in a country house. Curiously, at the same time Duras disclaims the diary by denying any recollection of writing it, she also embraces it by saying that next to the diary, "literary work was something of which I felt ashamed."

The period covered is the last year of the Nazi occupation of Paris and the first months of Liberation. For Duras, it was a time of frantic waiting for news of her husband, Robert L., a political prisoner who had been deported to a concentration camp in Germany. Without the cooperation of the author's memory, it is hard to tell whether events were recorded in the diary as they happened or were reconstructed months or even years later. What is clear is that events are described with a rawness and immediacy Duras never allows herself in literary work, which she subjects to the tight controls of reflection, distance, and a resolutely spare style.

The Lover makes you quiver and wince. *The War* makes you shudder. At first, during the time of waiting, the diarist is all subjectivity and hysteria. ("No one has anything in common with me." "Thought can't function.") When the war ends, she can't join in the euphoria. All that exists for her is the torment of waiting for Robert L. Then news arrives; he's alive, but barely. He returns, and, suddenly, the diarist is all objectivity. She describes the wasted state of Robert L.'s body and its functions in such appalling detail that the beloved husband becomes sheer organism. ("The form wasn't dead yet....the doctor had been called in to try and keep it alive.")

She records his body's every effort to survive—the painful ingestion and elimination of each spoonful of gruel. Slowly, Robert L. becomes human again. And then the diarist tells him that she is leaving him for another man. She gives no apologies, no explanations, to him or, post facto, to us. Just the fact of it recorded in a diary the author doesn't remember writing.

It's better this way. If Duras claimed the diary as her own, she would be tempted to revise, to explain, to justify—and to revise such experience would be hard on the conscience. And yet it's difficult to let such experience stand unrevised, unexplained. So she says, it's mine and it's not mine, it's me and it's not me.

To write is to be guilty. Maureen Howard knows that. Marguerite Duras knows that. Omar Rivabella apparently does not. His novel *Requiem for a Woman's Soul* (Random House) is written with the best of intentions, and it comes to us with advance praise from Norman Mailer, *(Continued on page 184)*

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BOOKS

(Continued from page 182) Nobel Peace Prize Winner Adolfo Perez Esquivel, and the Argentine Information Service Center. The novel is in diary form, which, we are told, was written on odd scraps of paper that had been smuggled out of prison into the hands of a sympathetic priest who transcribed them.

The publisher says that *Requiem for a Woman's Soul* is based on interviews with actual women who were held as political prisoners in Latin America, and we are clearly meant to extend to the novel the same respect and compassion we would extend to those women. Guilt is transferred to the reader.

We are asked to respond as we would to an actual instance of extreme suffering, and yet we are given a barely credible composite victim, an innocent who is made to endure every bodily cruelty all the actual victims combined experienced, witnessed, or heard about. And despite the diary form, there is no convincing immediacy or interiority to the telling. In fact, the victim seems at such a remove from any credible response to her experience that the effect is pornographic.

Umberto Eco braves all the hazards of writing. He writes scholarly books for university presses, popular columns for Italian newspapers and magazines, and, once, he wrote a novel, an indiscretion he excuses "as an activity allowed by the constitution of every democratic nation."

His novel *The Name of the Rose,* a mystery set in a fourteenth-century monastery, was an unaccountable best seller. It offered readers an easy introduction to Europe's most elegant intellectual since Roland Barthes, and it gave them a crash course in the medieval art of heresy-bashing. But, in truth, it was not all that much fun.

Travels in Hyper Reality (Harcourt Brace Jovanovich), which sounds more daunting, is more of a romp. In this selection of essays, written over the last twenty years, Eco takes on everything from the Red Brigades to *The Rocky Horror Show*. He comes across as a thinking man's Ripley, wandering the world in search of cultural oddities and singular insights.

For the title essay, he undertook a pilgrimage to America's "shrines of the Fake," where people go to worship replicas of other times and places. In pursuit of the "Absolute Fake," he made stops at the School of Holography in New York City, the Lyndon B. Johnson Library in Texas (which includes a full-scale reproduction of the Oval Office), the Forest Lawn Cemetery in California, countless sea worlds, wild animal parks, wax museums the length and breadth of the land, finding seven wax versions of Leonardo's "Last Supper" between San Francisco and Los Angeles alone. All are easy targets, and Eco has fun with them; but he also raises questions about imitation, restoration, historicism, nature-loving, and nostalgia that catch you off guard in mid-chortle.

In other essays, he addresses such questions as what makes a good cult movie, why thinkers wear loose clothes, why there is less difference than we think between reform and revolution. Eco doesn't claim much for these pieces; they're all products of rushed reflection, written for newspapers and magazines in the hope, Eco says, that "someone will read them and then forget them."

The dashed-off quality is part of their appeal. There's no oppressive master theory at work here. In Eco, intelligence and irony are reflexes, and no matter how rapidly fired, they always find their targets: dogmatism and ingenuousness.

UPI/Bettmann Newsphotos

TRUE DITZ

SAY GOOD-NIGHT, GRACIE
By Susan Sackett and Cheryl Blythe
E.P. Dutton. 304 pages. $16.95

Reviewed by
MARILYN SUZANNE MILLER

The most remarkable moment in *Say Good-Night, Gracie: The Story of "The Burns and Allen Show"* is when Gracie Allen, two years into doing the show, asks the director what the red light is on top of the camera. He tells her it indicates the camera is on, that it's broadcasting. " 'Turn it off—I never want to see it again,' [she says]. 'It scares me.' "

Amazingly, thrillingly, Gracie Allen had such high concentration that she didn't notice cameras or microphones or, it seems, the fact that she was doing a show at all. When she left a bedroom on the set, she would smooth the bedspread as if she were really at home; when she hemmed handkerchiefs for one scene in rehearsal, she *(Continued on page 187)*

Marilyn Suzanne Miller, *one of the original writers of "Saturday Night Live," lives in New York City.*

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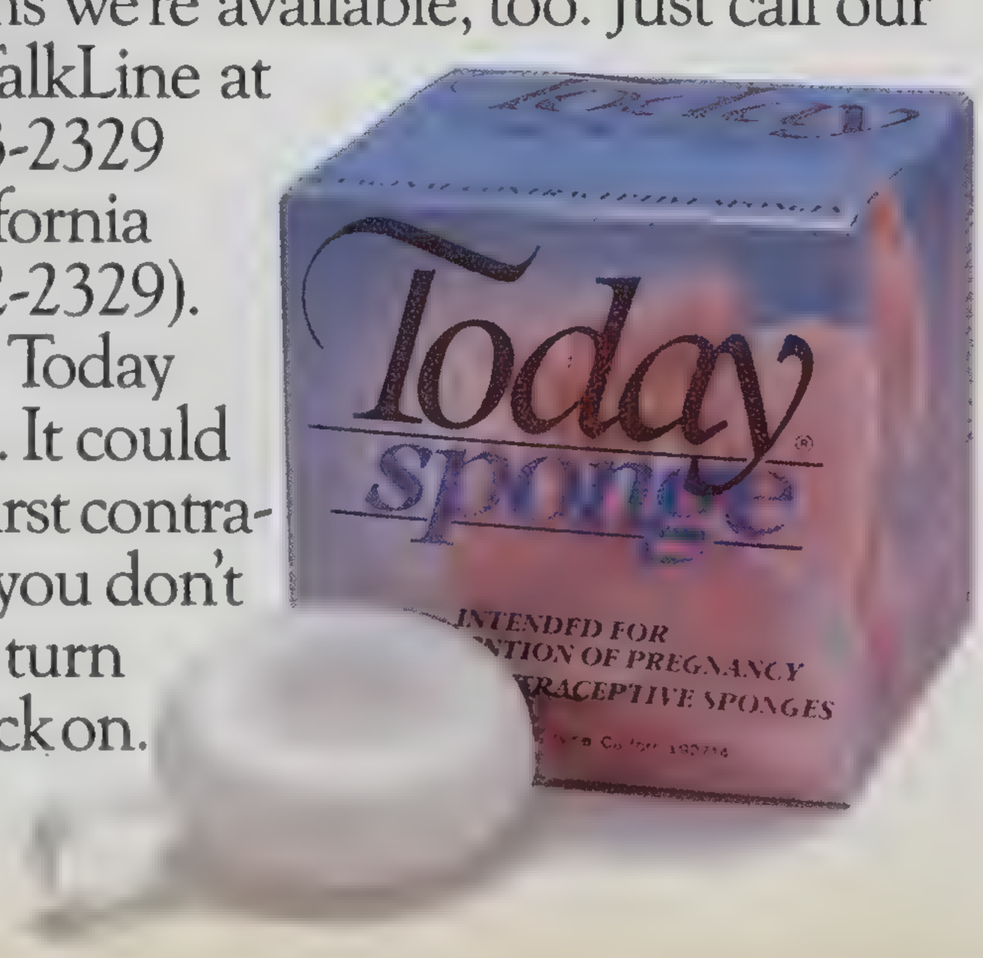

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BOOKS

(Continued from page 184) sewed them so well the crew had to keep giving her new ones—once, twenty in a day.

To Gracie, acting was, in her word, "real." This state of mind was the hallmark of a superb comedienne who was less comic than actor, less impressionist than immersionist, immersing herself in the reality of the part. In the show's eight years (1950-1958), and in her twenty years on radio before that, Gracie gave a consistent, matter-of-fact delivery to some extraordinary paroxysms of nonlogic:

Harry: Gracie, isn't that boiling water you're putting in the refrigerafor?
Gracie: Yes, I'm freezing it.
Harry: You're freezing it?
Gracie: Um hmm, and then whenever I want boiling water, all I have to do is defrost it.

The book looks also at George Burns, who reinforced the other worldly aspect of Gracie's persona by identifying with the audience: The landmark television techniques he pioneered included talking directly to camera and watching his wife's antics on the television in his upstairs study. Occasionally, he would introduce a new actor to the audience; once he prefaced an actor's close-up by announcing that he, George, had agreed to it so that he could pay the man less.

Great comediennes share Gracie's knack for simply handing herself over to a sort of parallel reality. On *Saturday Night Live*, when I wrote a sketch called "The Judi Miller Show," I was given the rare, amazing opportunity to laugh—full out and immodest—at something I had written. This is because Gilda Radner, who portrayed Judi Miller (the little girl who did shows and commercials in her bedroom and ran into walls as she played the Queen of England), did it so well that "Judi" seemed to have nothing to do with me, or with writing at all. She simply seemed to be some insane child who had wandered into the studio. Gilda Radner *became* Judi Miller, as Gracie Allen *became* Gracie, as Judy Holliday *became* Billy in *Born Yesterday*.

The main trait of these characters is often sweetness or vulnerability; the actors, then, must be loudly sweet, assertively vulnerable. The parts are written with few punch lines—the performances create them. This is a peculiarly female brand of comedy (enacted brilliantly, however, by Andy Kaufman as Latka Gravas on *Taxi*.). Women in comedy are less notable in stand-up, more stunning and singular in a context, hipper and fresher (Lily Tomlin as Tommy Velour, Carol Kane as Latka's wife, Valerie Harper and Cloris Leachman on *The Mary Tyler Moore Show*).

So while *Say Good-Night, Gracie* lacks depth, it does give us Gracie in context, as well as the Gracie who loved shopping, who at age three was so all-girl she went onstage with her costume beard over her arm like a stole, the Gracie to whom America never wanted to say good night.

George Sand
by one of her lovers,
Alfred de Musset

PAINT BY LETTERS: Practically anything can become a cherished object if it has been used, owned, or made by a celebrity. This is the appeal of **Doubly Gifted: The Author as Visual Artist** by Kathleen G. Hjerter (Abrams), which assembles the artistic efforts of sixty-nine literary superstars from Goethe to Ginsberg. Poet e.e. cummings proudly described himself as "an author of pictures, a draughtsman of words." George Sand earned enough decorating fans and snuff boxes to support herself in Paris. Charlotte Brontë's obsessive desire to become a great artist ruined her eyesight.

Most of these writers took up art as a hobby or as quasi-therapy, never intending to exhibit their works publicly. In fact, the majority of pictures if judged by conventional standards of artistic merit would disappoint. But—as glimpses into the private worlds of these literary legends—they are revelatory. Who knew that William Faulkner drew cartoons?

—ELLEN WILLIAMS

SEX AND FAITH: Daniel Francoeur, the twenty-four-year-old hero of David Plante's new book **The Catholic** (Atheneum), is on a collision course with sex and faith. That Daniel is gay is secondary. Plante purposefully avoids the apologetic whining about family and guilt and acceptance that reduces so many novels of gay life into sociological pulp. Instead, he puts a firm hand between our shoulder blades and guides us through the tormented and desperate corridors of Daniel's religious and sexual longings. The language here is tough and graphic, the ideas troubling. Through it all, Plante charges us to see, as he does, a world as concentrated with perversion and anguish as it is with hope.

—DAVID DENICOLO

("Books" continued on page 190)

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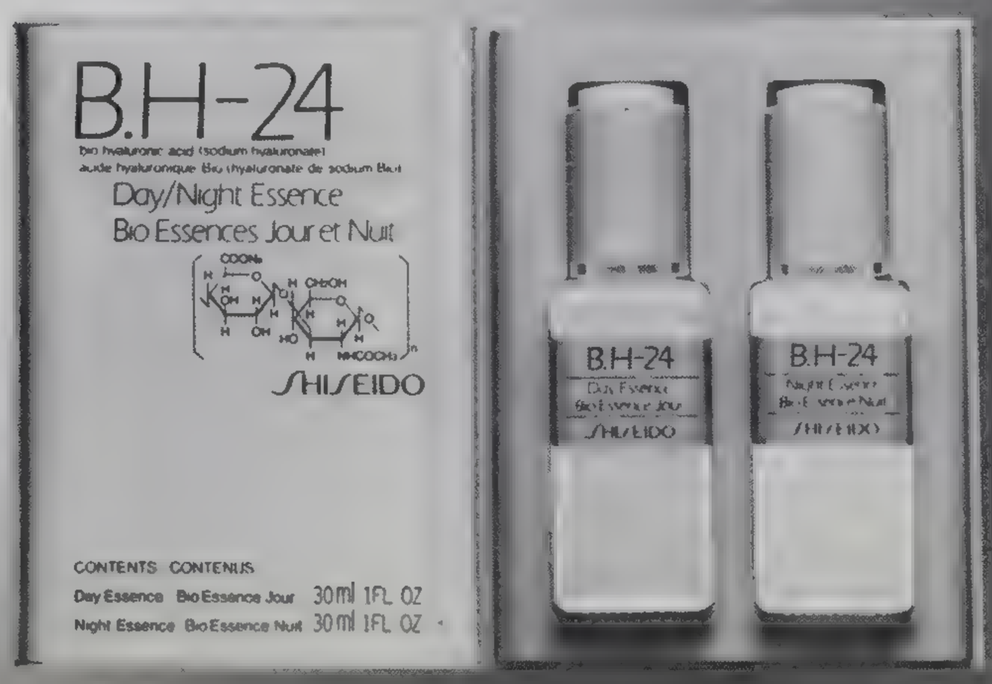

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BOOKS

LUCINDA LAMBTON

ANIMAL HOUSES

BEASTLY BUILDINGS
By Lucinda Lambton
Atlantic-Monthly Press. 192 pages. $19.95

Reviewed by DAVID MASELLO

ORANGE ROOFS, GOLDEN ARCHES:
AN ARCHITECTURAL HISTORY
OF AMERICAN CHAIN RESTAURANTS
By Philip Langdon
Knopf. 240 pages. $27.50

In Blockley, Gloucestershire, a wheelwright erected a gravestone to a friendly trout, said to have been murdered on April 20, 1855. At Fyling Hall, in North Yorkshire, a Squire Berry built a Grecian temple—with pillars, portico, and tapering Egyptian windows—for his pigs. Lord Byron erected a tasteful, spare monument to his rabies-felled Newfoundland on the family estate.

These are some of the whimsical anecdotes and historical briefs that can be found in Lucinda Lambton's photographically rich book, *Beastly Buildings*. Convinced that even the most "stoically unemotional [Brits] will find they possess a sentimental streak" when it comes to animals, Lambton traveled throughout England to gather material that would pay tribute to the "delight in animals and the architecture that honours it."

Though *Beastly Buildings* is short on theory (what is this peculiar British fascination with animals, anyway?) and the grosser aspects of these architectural flights of fancy aren't discussed (how much did that pig temple cost?), Lambton has done well. She brings to her text an empathy for the builders' passions and the eccentricities that went into making dead dogs more comfortable than live footmen.

America has its own brand of quirky architecture: the chain restaurant. In the 1930s, customers entered Coon Chicken Inns through ten-foot-high grinning, winking black bellhops. Early A&W root-beer stands were shaped like lighthouses, Indian heads, or root-beer barrels. These restaurants, says Philip Langdon in *Orange Roofs, Golden Arches*, have always "embodied the spirit of their times"—and their development has everything to do with urbanization and transportation, beginning in the 1870s with Fred Harvey's whistle-stop railroad restaurants in Kansas. When the number of automobiles quadrupled between 1915 and 1920, the most dramatic change occurred—chain restaurants were no longer lunchrooms tucked into the ground floor of city buildings; they became separate objects in the landscape.

Langdon has produced both an architectural history of America and a social one. The chains reflected prevailing design modes: Art Deco, Futurism, Prairie-style Modernism. When Automats appeared, "efficiency was enshrined, daily necessity given an atmosphere of glory."

Langdon laments the eventual standardization of images in a country of such varied terrain. A new McDonald's opens every eighteen hours, and each one looks exactly like the last.

DC COMICS: Herbert Wadlough, Washington memoirist and narrator of **The White House Mess** (Knopf), and personal assistant to Reagan's successor, Thomas Nelson Tucker, is a dandy cross between Miss Manners and Caspar Milquetoast. The "mess" of the title refers in part to Wadlough's personal bailiwick—the White House kitchen—and, more broadly, to the pratfalls that distinguish President Tucker's administration, among them a boondoggled invasion of Bermuda and an assassination attempt that does nothing for Tucker's popularity in the polls. (The bullet grazes the President, hitting, instead, two placard-carrying ERA supporters.)

Author Christopher Buckley, a frequent contributor to *Esquire* who wrote a marvelous nonfiction account of his life aboard a tramp freighter, *Steaming to Bamboola*, is a felicitous writer. He is also the son of William F. Buckley, Jr., and a former speech writer for Vice President Bush. But don't let the conservative cut of his genes fool you. The man is an SCTV mutant, and when it comes to lampooning the military/industrial complex, his heart is in the right place.

Best of all are Wadlough's domestic crises:

"In the midst of all this my wife, Joan, called. 'Herb,' she said. 'I'm worried about Herb, Jr.'

" 'Joan,' I said. 'This is not a good time.'

" 'He bought a crossbow at Sears.' "

When it comes to contemporary politics, reality gives satire stiff competition. And there will be, no doubt, those who insist on reading *The White House Mess* as a *roman à clef* instead of a send-up. Who knows. Given the current state of affairs, they may be right.

—TRACY YOUNG

David Masello *is a freelance writer and reviewer living in New York City.*

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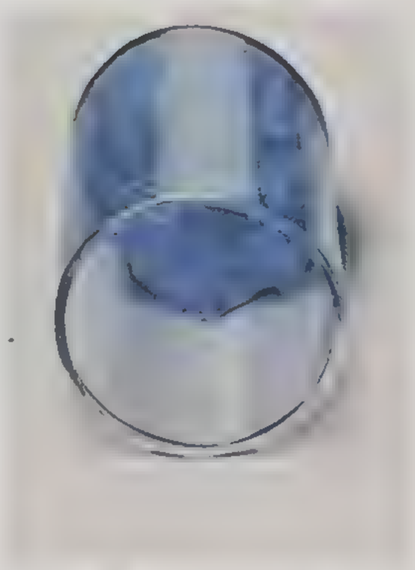

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LIVING

True wit: Philippe Starck's sci-fi mod approach to furniture from a Les Halles café to Mitterrand's boudoir.

BY BARBARA PLUMB

With his portly figure, T-shirts and stubble, thirty-seven-year-old Philippe Starck, an architect and furniture designer, seems the very model of a New Wave Paris hippie. A first impression only. It quickly dissipates when Starck pulls out of his pocket a neatly hand-printed list of his current projects for choosy entrepreneurs both here and abroad. Irreverence and a sense of fun are Starck trademarks. He delights in adding a double-duty dimension to his designs, like a night club-*cum*-grocery store in Paris, and a fashion shop in Zurich that at night becomes a theater. He attended (not very often, he claims) the Ecole Centrale des Arts Décoratifs in Paris and at age twenty became artistic director of Pierre Cardin. After he went out on his own ten years ago, French President François Mitterrand selected him to create his bedroom and library in the Elysée Palace. Last year, Starck went on to design the highly praised and popular Café Costes in Les Halles in Paris. (A duplicate of the restaurant is slated to open next year in New York.)

A leading showroom for modern furniture in New York, I.C.F., has just introduced a line of Starck's furniture, most of it whimsically named after characters in *Ubik*, a science-fiction book by Starck's all-time favorite, Philip K. Dick.

Philippe Starck, top, sits near a favorite creation, the ray-fish-inspired molded plastic "Ray Menta" lamp. "Richard III," above, Starck's modern version of the old-fashioned club chair, was designed for President Mitterrand's bedroom; I.C.F., NYC. "Lola Herzburg," above right, a portable wash basin, is made of epoxied steel and mirror. Another Starck design, left, Café Costes in Paris, is furnished with a scaled-down version of his armchair for Mitterrand's library. Starck created "Mandala," right, a yin-yang-shaped macaroni, for Panzani, one of Europe's largest pasta makers.

ERIC FEINBLATT STEPHANE COUTURIER

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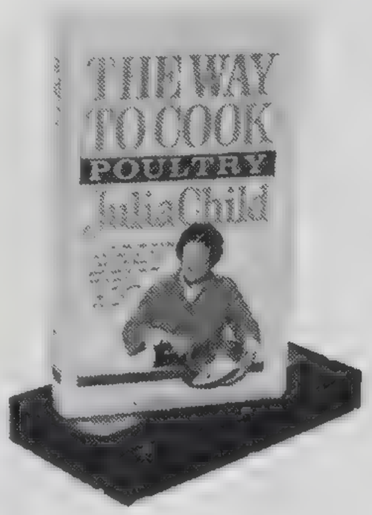

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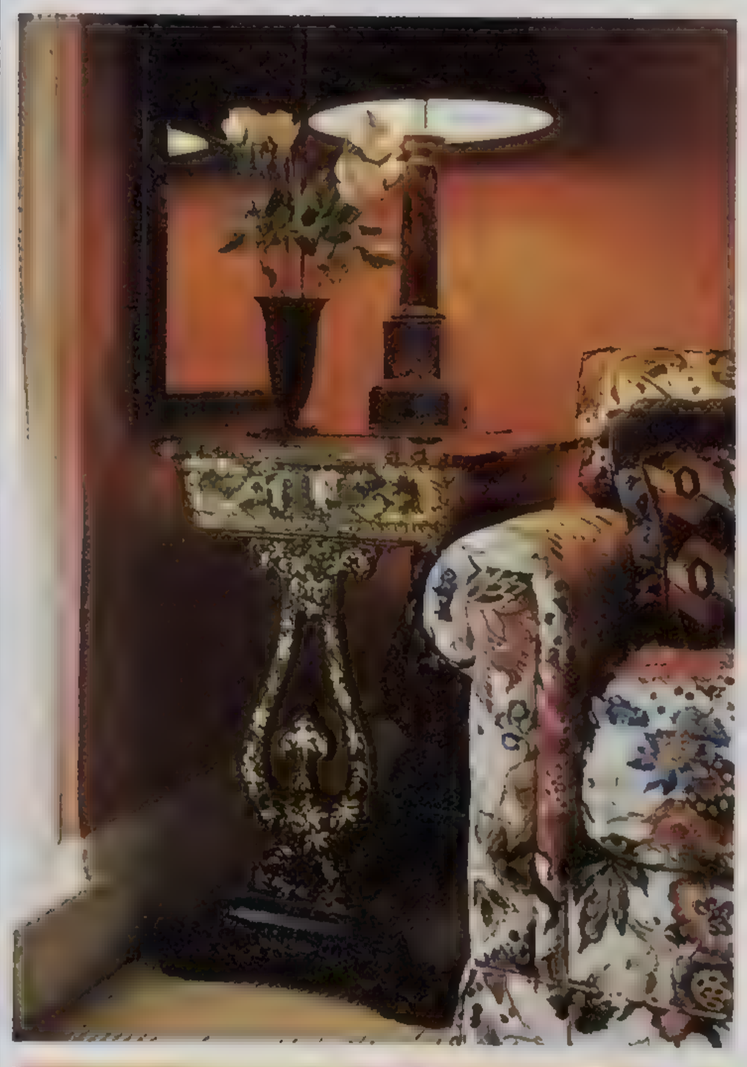
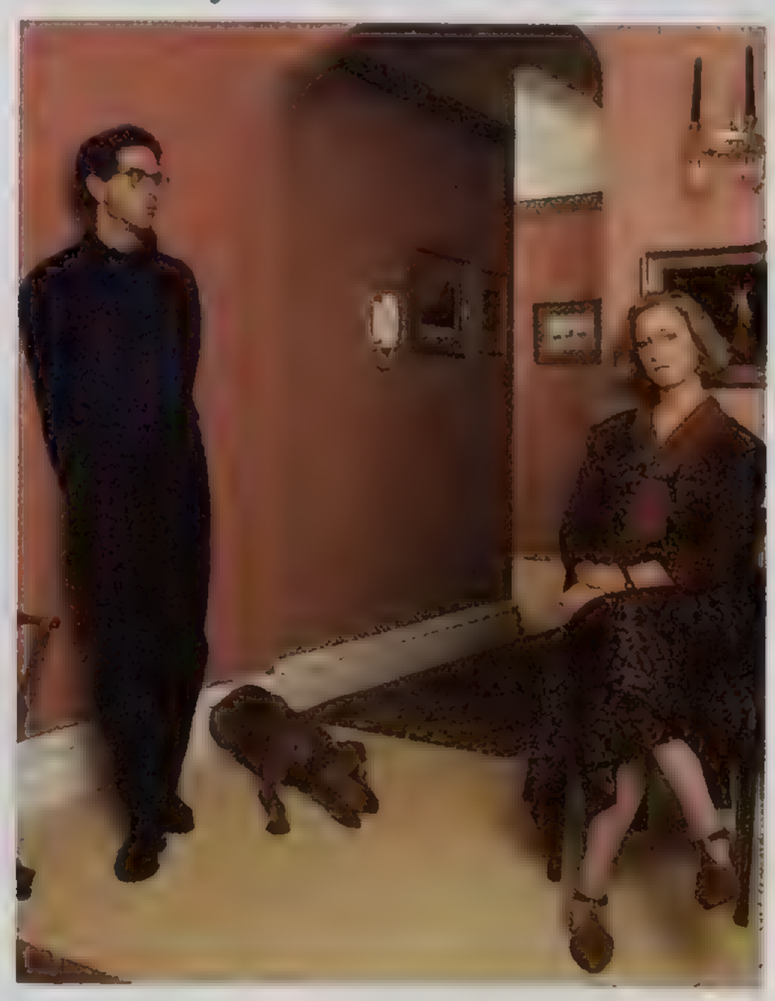
LIVING

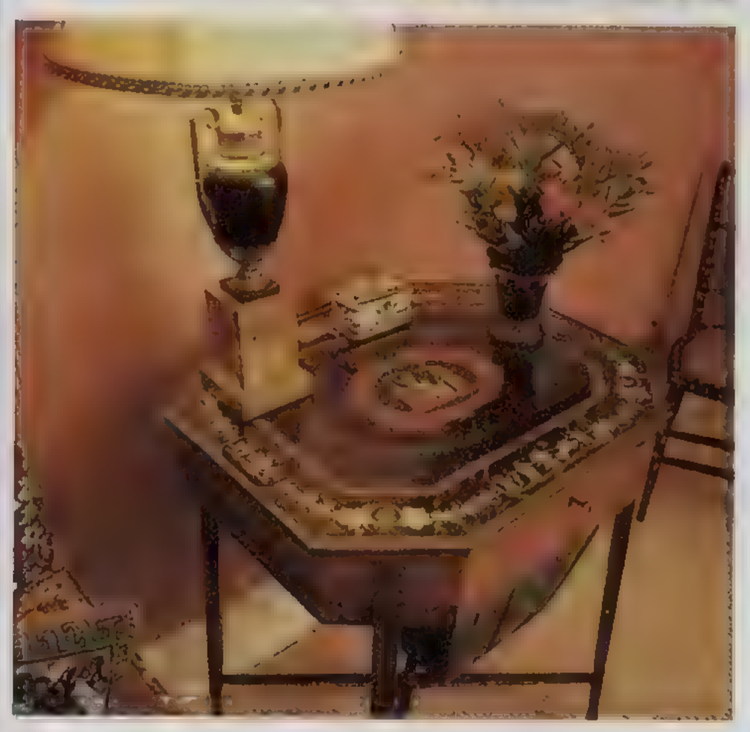
Georgetown collectors: a passion for nineteenth-century master craftsmen





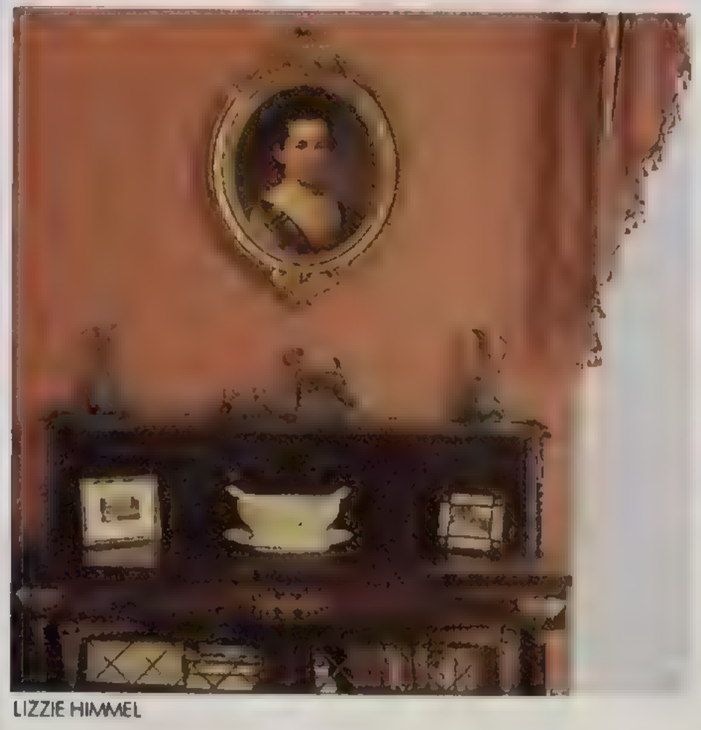
Robin and Jane Cafritz *(above)* come by their passion for collecting both by education and background (his stepfather, Laughlin Phillips, is director of the Phillips Collection in Washington DC). After receiving an M.A. in art history at Columbia University, Robin became an associate curator at the Phillips. Jane, an antiques consultant, has completed the master's program in decorative arts at the Cooper-Hewitt Museum in New York City. While based in New York, the couple traveled widely in Europe and haunted auctions to put together a collection that now furnishes their Georgetown house.

Their predilection for Regency furniture from England, Second Empire from France, and Biedermeier from Austria and Germany—all early nineteenth century—shows a natural consistency as master craftsmen from all these countries reviewed the same pattern books and looked toward the same Italian sources. "Neoclassical is a period we really like," Jane said, "because it evokes the forms of classical architecture."



Prized sewing tables: nineteenth-century chinoiserie, at top; George III piece painted with Pompeiian figures, above.

In the living room, a blend of antiques and Oriental rugs; a Regency cabinet displays books and treasured objects. The tureen is part of Jane's English creamware collection. Their "most favorite portrait," nineteenth century, is thought to be of Ludwig of Bavaria as a child.



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"Recycled" restaurant style—chromed, intimate, informal, nostalgic

VIVIENNE FLESHER

Among my current culinary gripes is one that may have been caused in part by food writers, myself included, who for years have called for dishes that were fresh, crisp, *al dente*. In an excess of enthusiasm, chefs have rallied to the cry, only—often—to produce undercooked, tasteless, and, sometimes, inedible food. I don't want raw carrots barely heated in butter. In California, I have been served undercooked eggplant, literally a nauseating dish. Although tiny, fresh garden peas are sensational raw, larger peas taste floury unless fully cooked. *Haricots verts*—tiny, round French string beans—develop neither their best color nor their full flavor when merely blanched. (What is the affectation that causes people to top, but not tail, these beans? They may look pretty but the tails are fibrous, not good eating.)

At some point we need to correlate looks with taste. Yes, most fish need to be left slightly undercooked—at the very most, cooked for ten minutes per inch of thickness—so as not to be dry and tough; but the newly popular monkfish needs longer than normal cooking, more than half again as much, or it will be rubbery.

By all means, keep the asparagus crisp—but don't give me crisp beets. Well, I've vented my spleen; it is important to think about cooking, and not just follow slogans.

Can a Jewish intellectual from Union, New Jersey, find happiness as the owner of a Chinese restaurant in San Francisco? Barbara Tropp's fantasy about her newly opened restaurant, China Moon (639 Post Street, San Francisco CA, 415/775-4789), is that it's an American madam's bistro in 1930s Shanghai, complete with piano and torch singer. Tropp was a Princeton Ph.D. candidate in Chinese poetics when she went to Taiwan about fifteen years ago to perfect her Mandarin. There, she discovered the delights of really good Chinese food and has since become even more deeply involved in the food than in the poetry.

Tropp's learning phase culminated in teaching and writing, particularly in her *The Modern Art of Chinese Cooking* (Morrow), published in 1983. Then the restaurant fantasy surfaced. She persisted through various false starts and found her current location, in a downtown hotel's restaurant that originally opened early in the century as the Paradise Coffee Shop. Today it retains the original lunch counter, lighting, booths, wood paneling, and windows. Barbara feels that her finding this place was somehow fated, as the paneling and windows are octagons, a Chinese mystical figure. To further realize her fantasy, a friend in Hong Kong sent her original recordings of the torch songs of White Flash, Shanghai's famous 'thirties singer, to play in the restaurant, although presumably not at breakfast—from 7:30 to 11:30—when the food is more Continental: juice, coffee, espresso, teas, and a selection of breads and pastries, including peppered brioche, apple turnover, gingered coffee cake, and a thick slab of "toast of the day."

Even from the limited breakfast menu, you can see that Tropp reinterprets classics in an idiosyncratic fashion. At lunch and dinner, she playfully and successfully uses all the elements of her past experience, from Jewish family cooking to a Californian fascination with local vegetables and products.

Every meal at China Moon offers a Peking Antipasto. For the main course, Barbara likes to serve "sand pot" dishes (earthenware pots used to bake and meld the flavors of individual portions) and varies them with the seasons. Winter's sand pot had spareribs nuggets, winter vegetables, and steamed kasha and bow noodles. Spring's brings a light and delicious steamed salmon with ginger and scallion threads, served with chive blossom fried rice.

Other spring dishes are a crispy-skinned Poussin (baby Petaluma chicken) with Gingered Loquats and Fresh Lichees, and a scalloped seafood version of Cosmic Chaos Soup. Cosmic Chaos, Tropp informs me, is the translation of wonton. In early Chinese cosmology, the universe was seen as a wonton.

This is wonderful food and not as trendy as it sounds. The basic feeling and the techniques are Chinese. And although there is an open kitchen, one is reminded less of Wolfgang Puck at Spago than of all those period coffee shops where, through the window, the cook could be seen turning flapjacks as Barbara can be seen here, through her octagon, stir-frying.

China Moon is small, so I suggest you call way ahead for reservations; this is a restaurant with that rare combination of quality, taste, style, and love, and all with California or French wines for only about $35 at dinner.

At China Moon, a post-modern Peking Antipasto

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Recycling used to refer to cans. Today, for restaurants, it means reusing architectural spaces. While the idea of changing such old, important buildings as railroad *(Continued on page 199)*

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FOOD IN VOGUE

(Continued from page 196)

stations and town halls into eating places has been around for a while, I am interested in the downscale restaurants—cafeterias and lunch counters—now being renovated, fairly elegantly, into more upscale, contemporary restaurants.

The reasons for the increasing popularity of such spaces seem to me threefold. First, building new restaurants has become incredibly expensive. Whatever can be reused makes the owner's investment smaller, the food somewhat less expensive. Second, there has been an upsurge in the general appreciation of 'thirties style; and these old diners, et cetera, with their chrome, wood, and black plastic, fit today's design desirables precisely. Third, there is a trend toward less formal food, no matter what its ethnic origin, for less formal people. These downscale interiors seem to fit both food and people exactly.

This trend started in New York City some time ago with the Empire Diner, an almost irresistibly chromy space of classic diner configuration. Another early entrant with a serious menu is The Odeon, a converted cafeteria that has a terrific chef, Patrick Clark, and a clientele of rather scruffy-looking artists mixed with Wall Streeters.

Last year, I mentioned Provecho's, at 21 West 17th Street, NYC, as a good place to go for the newly urbanized Caribbean cooking. Since that time the food has gotten yet better; and its reuse of luncheonette fixtures, stainless-steel façade, and luncheonette-type plates and table top items is exemplary.

Newer are Florent, at 69 Gansevoort St., NYC, and L'Acajou, at 53 West 19th Street, NYC. Both serve very good French bistro food—another strong new trend. Those who used to flock to Raoul's when SoHo was new will be delighted to find Guy Raoul in the kitchen of L'Acajou's scrupulously restored 1950 Irish bar. He is providing the same food that made Raoul's such a pleasure in its early days, bistro food that is simple, direct, and fully flavored.

Florent Morellet is serving bistro food in the former R & L Diner, built in 1943; but it is bistro food as it might be remembered by Elizabeth David, M.F.K. Fisher, or the Jim Beard and Alexander Watt of *Paris Cuisine*. Best of all, Florent is cheap. Even though it has a $10 minimum at dinner, the average check is only $15. The sole physical change in the space is that part of the counter has been disassembled. If you listen carefully, you may hear the echoes of the ocean liners, their deck hands, and the butchers who used to go to the R & L anytime during its twenty-four hour day.

It is clear that the current search for regional American styles of cooking and regional American dishes is really a quest for the remains of American home cooking. One particular type of regional food that is coming rapidly into prominence is the food of the South—not the fancy, Charleston South, but the "down home" South. We have already seen paeans to barbecue and soul food; but the total picture of the food of this complex society is just coming into focus. Earnest strivers after Americana, as well as those who enjoy pungent prose, might want to look at a book that recently crossed my desk.

Rebecca Marshall, who comes from Virginia and works with me, told me about *White Trash Cooking*, put out by The Jargon Society, a writer's press started at Black Mountain College. This is a marvelous and genuine book—not camp—because it sees clearly, without condescension. Here is how the author and photographer, Ernest Matthew Mickler, introduces the book:

> You all know, and we won't let anyone forget it, that the South is legend on top of legend on top of legend. . . . Our good times are the best, our bad times are the worst, our tragedies the most extraordinary, our characters the strongest and the weakest, and our humblest meals the most delicious. There ain't much in between. And what really makes us different from others is that we are in love with our bad times and weakest characters, we laugh at our worst tragedies, and with a gourmet's delight enjoy our simplest meals. We might tell stories that others think are vulgar or sad, but we make them tales to entertain ourselves and anyone else who will listen. And we always cook enough food for unexpected company.

The food goes from awful with lots of "oleo" to very good. The language sings throughout. Some of the best recipes are for desserts. Americans are eating desserts as never before despite their lip service to slimness and health. I think Clara Jane's Unforgettable Peach Pie, when made with fresh peaches, would be irresistible (recipe adapted *below*). You can order *White Trash Cooking* from The Jargon Society, 1000 West 5th Street, Winston-Salem NC 27101, for $13.45, which includes postage.

CLARA JANE'S UNFORGETTABLE PEACH PIE *from "White Trash Cooking"*

4 medium-size real-ripe peaches, peeled and sliced, or 1 medium can, drained
½ teaspoon pure almond extract
½ teaspoon pure vanilla extract
½ teaspoon ground mace
1 cup brown sugar
2 teaspoons cornstarch, dissolved in 2 tablespoons water

"Mix the peaches with everything else. Pour into the best pie shell you can buy or make, and bake in a pre-heated oven at 350 degrees for 30 minutes. And pray to God it turns out like hers!

"Remember, Clara Jane used Watkins' pure vanilla extract, Watkins' pure almond essence, and mace only. She combed her hair with a Watkins comb and read her Bible three times a day. This may have been the secret of the pie." ▽

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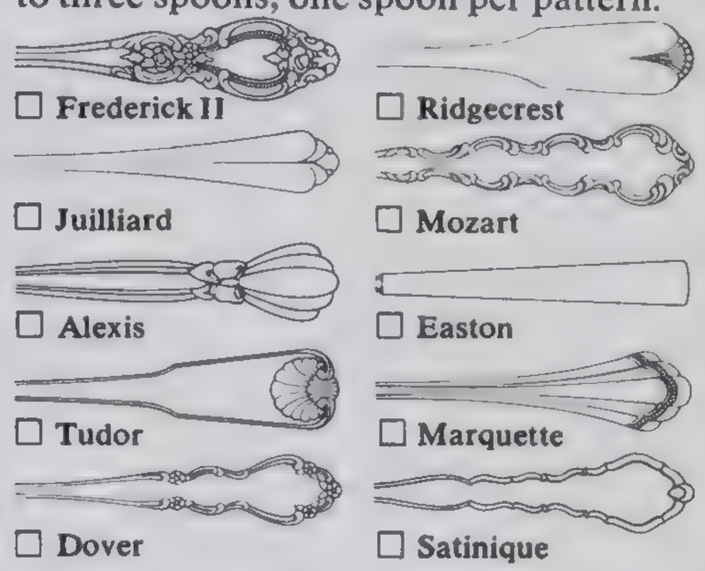

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ENTERTAINING

A little night music and a lot of hearty food at Brooke and Peter Duchin's Manhattan loft.

BY WILLIAM AND CHESBROUGH RAYNER

Brooke and Peter Duchin at a New York flower market

The first thing a dinner guest invited to Peter and Brooke Duchin's Manhattan loft will see is Peter at the piano, playing with the same enthusiasm he shows when performing with his orchestra at the White House or at a debutante party in Texas. The night we emerged from the elevator into the Duchin's foyer, Peter was playing an old Noel Coward song, "I've Been to a Marvelous Party." Brooke, who writes under her maiden name, Hayward (*Haywire*), was arranging a platter of steaming choucroute in her open kitchen with the assistance of a guest or two. A kitchen party is a very old American concept, and Brooke believes that it will become popular again because of the recent emphasis on informality—the only answer to the urge to entertain regularly and affordably.

"I love to have people in the kitchen talking to me, helping me, entertaining me," she says. The kitchen is separated from the dining room by an antique French bar with a zinc top upon which guests can lean, barroom style, and talk to her while she works. (Brooke designed the kitchen as well as the rest of the loft, which is featured on pages 300-307.) Brooke has found that people actually love to lend a hand in the kitchen. "I'm not worried about the mess they might make; that's the price I'm willing to pay for their company. My dream is to construct a kitchen floor, as it is often done in France, with a drain in the center, so I can simply wash the whole thing down when I'm finished."

Brooke and Peter give small dinners usually planned around a couple; and large buffets, or bashes as she calls them, usually in honor of friends from out of town. "If you get good people and good food—not fancy food, but peasant food—the dinner will work," says Brooke. On the night we were there, Calvin Tomkins, the art critic of *The New Yorker*, and his wife, Susan Cheever, the author of *Home Before Dark*, publisher Tom Guinzburg and Nancy, Lady Keith were also there.

Brooke starts pulling together her dinners by telephoning a young cook, Serena Bass. "The week before, I'm on the phone with her at least ten times going over every detail of the menu. She makes everything that can be easily prepared in advance, brings it here, and we reheat it."

Although Brooke accepts help with the cooking, she will not let anyone else help arrange the flowers. "Around eight o'clock, the morning before the dinner, Peter and I go to the New York flower market, which is nearby, and buy whatever is in season, and then I arrange it all myself. I don't want any flowers or food in the house that aren't in season. People today eat things with a shelf-life longer than the life of most of our architecture," she says. Brooke recalls the winter she lived on a farm in New Hampshire where only the produce grown on it was available. She now looks forward to foods' coming into season: not having strawberries eleven months of the year makes having them in June even more delicious.

For both small and large dinners, Brooke provides one main dish such as the choucroute we had, or perhaps cassoulet, sauerbraten, Andalusian lamb stew, or game pie (Peter bags game on sporadic trips to his friends' plantations in Georgia). She also believes in serving a variety of breads as well as salad, cheeses, fruit, and, for the true trencherman, several different pies, tarts, and sorbets.

These great groaning-board feasts were inspired, Brooke claims, by Dutch still-life painting. Her fascination with lighting is probably also derived from these paintings. Brooke understands the psychology of lighting very well, that illumination can define or hide areas in the most subtle manner. In the Duchins' loft, the rooms are separated by light, not by walls. For her small dinners, she dims the light in both the front and back of the loft, focuses a soft overhead light on the dining area, and throws a spot onto the tremendous majolica bowl that sits in the center of the table. Her lighting scheme makes the table the focal point of the room—the fire in the cave so to speak—that attracts her guests.

A dinner for eight to ten is served around a 3 x 8-foot table, covered with a kilim rug the Duchins bought in Turkey, underneath the majolica bowl. The table is set with hand-painted turn-of-the-century china and the silver Brooke found at the Silver Vaults in London after her family's silver had been destroyed in a fire in California. When she throws a bash, she uses a large round table in her drawing room as well; stacks of books and magazines serve as place mats. For these large parties she uses picnic-size Art Nouveau or Art Deco plates and the restaurant silver she bought through her friend Jonathan Waxman, owner of Jam's restaurant.

Brooke Duchin maintains that guests should be aware of the exact time they are to sit down and eat. For her, the exact time to be seated is promptly at nine o'clock. "I hate being invited at eight and not sitting down until nine-thirty or ten, so I invite people for eight to dine at nine." Peter recalled that Mrs. Jock Whitney played by the same ground rules, with one exception—the butler would always announce that dinner would be served in five minutes so that anyone wanting "more refreshments" would know that now was the time to act.

Dinner ends much less promptly than it begins. Guests linger over coffee, savoring the Duchins' easy-going hospitality.

A great groaning-board feast inspired by Dutch still-life painting

KAREN RADKAI

Dare to be More.

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THE BEST OF WINES

Amazing grapes: the splendid wines of Chappellet Vineyard.

BY MARTIN GERSH

Napa Valley's Chappellet Vineyard is a great winery that features an unusual and provocative mix of varietal wines: Cabernet Sauvignon, Chardonnay, Chenin Blanc, and Johannisberg Riesling. Recently, I sampled all the Cabernets as well as many of the whites made during the California winery's eighteen-year history, and was profoundly impressed with their excellence in vintage after vintage.

Donn and Molly Chappellet's wines are complex, powerful yet invariably elegant, with astounding aging potential. The vineyard produces comparatively small quantities of Cabernet Sauvignon and Chardonnay, harvesting one-half to less than three tons of splendid, flavorsome grapes per acre annually. These remarkably low yields, coupled with two to three years of aging at the winery, result in superb wines of maximum intensity.

The Chappellet Cabernets have taste characteristics strikingly similar to those of my favorite Margaux, Château Palmer—an urbane wine of enormous presence and fascination. When comparing Cabernets in terms of proven longevity, the only serious competition for the Chappellets comes from a tiny group of world-famous red Bordeaux, plus a couple of California entries. The Bordeaux are Châteaux Latour, Montrose, Palmer, and La Mission-Haut-Brion; their domestic rivals are the Ridge Vineyards Monte Bello Cabernet Sauvignon and the Mayacamas Vineyards Cabernet Sauvignon.

Turning to the whites—not surprisingly, the Chappellet Chardonnays are magnificent, monumental, truly Burgundian in style. The Chenin Blancs are unmatched by any others from California or France. And the Johannisberg Rieslings, stylistically akin to the delightful Rieslings of Alsace, measure up to their French counterparts on every level.

RECOMMENDATIONS

Chappellet Vineyard Whites

Chenin Blanc 1984 *A splendid wine—well balanced, richly textured, with ample body and excellent melon-like fruitiness. Best drinking: for the next 4 years. Aeration: 1¼-1½ hours. $7-$8.*

Johannisberg Riesling 1984 *This is a highly sophisticated, agreeably understated Napa Valley Riesling that reveals an astringent, faintly sweet fruit component. Best drinking: for the next 3½-4 years. Aeration: 1-1¼ hours. $7-$8.*

Chenin Blanc 1983 *Silken, moderately large-bodied, featuring a bittersweet honeydew melon-like flavor aspect—extraordinarily attractive. Best drinking: for the next 4 years. Aeration: 1¼-1½ hours. $7-$8.*

Johannisberg Riesling 1983 *Extremely pretty and flirtatious, pleasingly tart, with delectable hazelnut overtones—the slight sweetness of its finish nicely counterbalanced by the wine's good acidity. Best drinking: for the next 3½ years. Aeration: 45 minutes-1 hour. $7-$8.*

Chardonnay 1983 *Scintillating, oily textured in the style of the renowned white Burgundy, Corton-Charlemagne, with an overwhelming lemony-lime taste element—uncommonly fine. Best drinking: for the next 4-5 years. Aeration: 1¼-1½ hours. $12-$13.*

Chenin Blanc 1982 *A vigorous, worldly Chenin Blanc of moderate-to-large scale exhibiting expansive, apricot-tinged fruitiness. Best drinking: for the next 2½-3 years. Aeration: 40-50 minutes. $7-$8.*

Johannisberg Riesling 1982 *This is a seductive Riesling whose peachy, rather piquant fruit constituent contains the merest suggestion of sweetness. Best drinking: for the next 2½-3 years. Aeration: 40-50 minutes. $7-$8.*

Chenin Blanc 1981 *Vibrant and memorable, adequate in body, possessing a nectar-like flavor element intensified by an intriguing salty-sweet finish. Best drinking: for the next 2½-3 years. Aeration: 15-25 minutes. $7-$8.*

Johannisberg Riesling 1981 *Cohesive, flowery, notably spicy and barely sweet, this is a delicious white wine of nice size—again showing good acidity. Best drinking: for the next 2½ years. Aeration: 15 minutes. $7-$8.*

Chardonnay 1981 *Bold, tremendously flavorsome, with an outspoken, tangy, melon-scented fruit presence—an awesome Chardonnay. Best drinking: for the next 3 years. Aeration: 15-25 minutes. $12-$13.*

Chardonnay 1980 *Exceptionally concentrated in its luscious fruitiness, this most elegant example displays admirable finesse. Best drinking: for the next 2-2½ years. Aeration: 10-15 minutes. $12-$13.*

Chardonnay 1970 *Burgundian in manner, at fifteen and one-half years of age still retaining its youthful zest and exquisite Chardonnay varietal flavor—phenomenal! Best drinking: for the next 1½ years. Aeration: None. $25-$27.*

Chappellet Vineyard Cabernet Sauvignon

1982 *Vivacious, finely structured, monumental, with a red plum-like fruit aspect—a wonderful wine. Best drinking: for the next 22-23 years. Aeration: 9-9¼ hours. $10-$11.*

1981 *Very beautiful indeed—impressive in scale, with satiny texture and classic varietal flavor. Best drinking: for the next 21-22 years. Aeration: 8½-8¾ hours. $11-$12.*

1980 *One evening at dinner, in addition to this 1980 Cabernet, my wife Gloria and I treated ourselves to Château Palmer 1981. Both wines were superlative. The American wine was polished and substantial, with a pungent cassis-like fruit element—and gave every indication of being even longer-lived than its patrician "double" from Bordeaux. Best drinking: for the next 22-23 years. Aeration: 8½-8¾ hours. $13-$15.*

1979 *Utterly superb—moderate-to-large in body, with concentrated, quite smoky and spicy currant-like fruitiness. Best drinking: for the next 22-23 years. Aeration: 8¼-8½ hours. $18-$19.* *(Continued on page 212)*

LARS

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CHAPPELLET VINEYARD

(Continued from page 210)

1978 *Tightly knit, with good body and magical black currant flavor nuances—a rare treasure. Best drinking: for the next 23-24 years. Aeration: 8-8¼ hours. $25-$26.*

1977 *Beautifully made, of generous proportions, with a delightful prune-plum fruit aspect, this is a great, classic Cabernet. Best drinking: for the next 21-22 years. Aeration: 7½-7¾ hours. $25-$26.*

1976 *Mysterious and deep, thoughtful in manner—a noble wine of important size whose distinctive aftertaste goes on and on. Best drinking: for the next 18-19 years. Aeration 5¾-6 hours. $40-$42.*

1975 *A half bottle of Château Palmer 1975 joined this Cabernet at our dinner table recently. They made a spectacular pair. The Chappellet 1975 was eminently civilized and enchanting, with ravishing cassis and blackberry flavor components; Château Palmer 1975 mirrored it uncannily. Best drinking: for the next 17-18 years. Aeration: 5½-5¾ hours. $40-$42.*

1974 *A towering wine on the highest level of excellence, with pinpoint concentration and decidedly smoky black currant-like fruitiness. Best drinking: for the next 16-17 years. Aeration: 5-5¼ hours. $28-$30.*

1973 *Marked by great breeding, this is a highly superior example with a bewitching first taste. Best drinking: for the next 14-15 years. Aeration: 4¼-4½ hours. $35-$37.*

1972 *Somber and profound, redolent of purple plums, an alluring wine of unsurpassed beauty—the finest California Cabernet made in 1972, a difficult vintage year. Best drinking: for the next 12-13 years. Aeration: 3¼-3½ hours. $25-$26.*

1971 and 1970 *When all the Bordeaux and the California Cabernets from the 1970 and 1971 vintages have run their course, these will be the last survivors. Slightly richer and smokier than the 1971, the 1970 is the longest-lived wine I have ever evaluated. Both are dazzling creations—colossal in scale, with penetrating black raspberry-like fruitiness. (1971) Best drinking: for the next 17-18 years. Aeration: 5¼-5½ hours. $40-$42. (1970) Best drinking: for the next 21-22 years. Aeration: 7-7¼ hours. About $100.*

1969 *Revealing a lovely black cherry flavor element, this is a sublime and subtle wine of good size now approaching its apex. At the 1981 Napa Valley Wine Auction, a jeroboam (equivalent to six normal-sized bottles) of this Chappellet Vineyard Cabernet fetched $6000—reportedly the highest price ever paid for a bottle of California wine. Best drinking: for the next 11-12 years. Aeration: 2½-2¾ hours. About $200.* ▽

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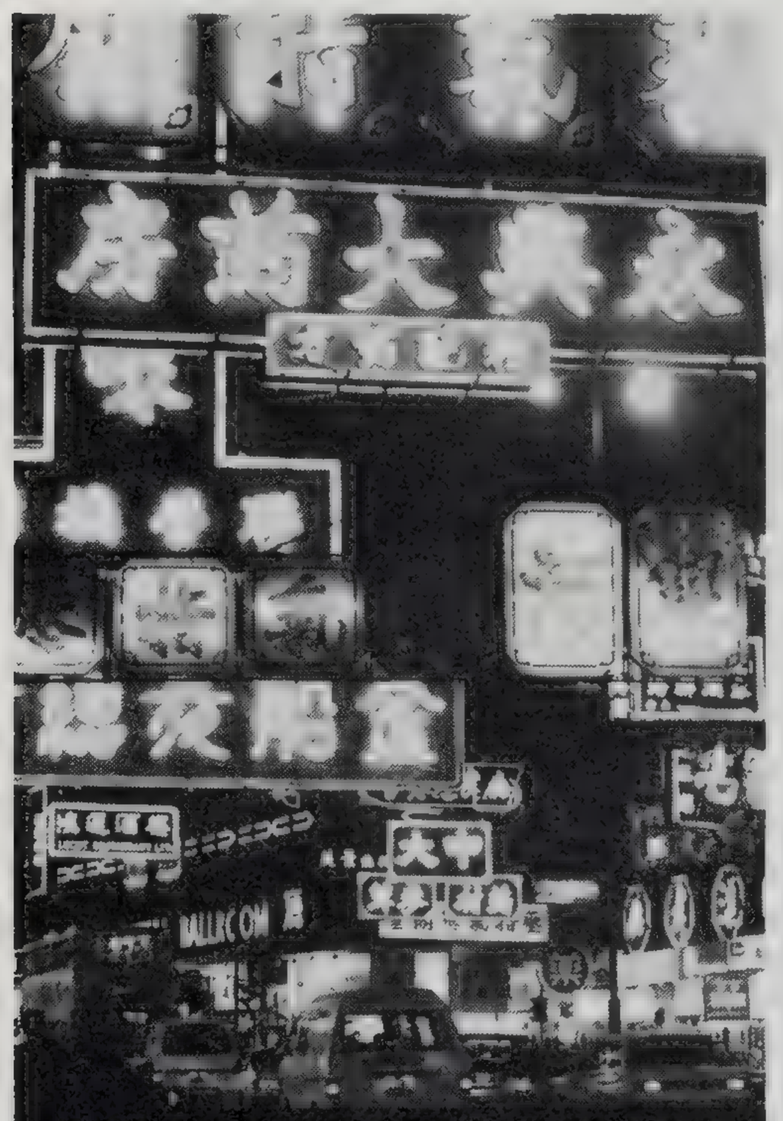
WAY OUT WEST

For the Western vacation of your dreams, consider the Shepp Ranch, *right*. Nestled alongside the banks of Idaho's Salmon River, this wilderness ranch is forty-five miles from the nearest town, fifteen miles from where the nearest road ends! To reach the ranch, guests fly to Boise, then transfer to a private plane—or they can drive to the end of the road and go by jet boat the rest of the way. Once at Shepp, there's horseback riding, rafting, swimming, and the chance to see bighorn sheep, black bear, elk in their natural habitat. Accommodations (rarely more than sixteen people permitted at one time) are deluxe cabins; meals are feasts of river fish, fresh vegetables and fruits, homemade pies, hand-cranked ice cream. Rates—June through September 15—average $130 per person per day. Call (208) 343-7729 for details.

A MURDER IS ANNOUNCED

Boston's landmark Omni Parker House hotel will furnish the quirky Victorian setting for a spine-tingling weekend of mystery, mayhem, and murder, June 27-29. The craftily premeditated proceedings will also feature "films noirs," cocktail parties, a gala costume ball, and a talk by Robert B. Parker, creator of the Boston-based private-eye now seen on the "Spenser for Hire" TV series. $325 covers two nights at the Parker House, breakfasts, dinners, and enough clues to solve a murder or two. For information, call Stevens Travel in New York City at (212) 696-4300.

Spa special: That glamorous grande dame on the French shores of Lake Geneva—the Royal Club Evian hotel—teams up with Swissair for a delicious European fitness holiday now to October 4. The deal: seven nights in a lake-viewing double room, three meals daily, free golf, tennis, gym, sauna—plus round-trip Swissair flights between New York (or Boston) and Geneva. The price: from $1354 to $1700 per person (double occupancy), depending on season.



HONG KONG HIGH

For a memorable week in the Orient, noted food writer/teacher Ken Hom takes groups of twenty to Hong Kong, puts them up at the legendary Peninsula Hotel, treats them to the city's best restaurants, *and* teaches them how to cook exotic Chinese dishes. Departures: October 23 and 30; cost: $3100 for hotel, meals, classes, sight-seeing, and round-trip California-Hong Kong flights on Singapore Airlines. Call Andersen Travel Orinda at (415) 254-8433 or see page 221.

LUXE A LA RUSSE

Promising such decadent capitalist pleasures as shopping via chauffeured limo, the Russian Travel Bureau's "Grandeur of Russia" tour package is a surprisingly pampered way to visit the USSR. Another luxury of this two-week swing through Moscow, Suzdal, and Leningrad is the Russian-speaking American who accompanies the group (limited to nineteen). Thirteen trips are set from May 16 to December 19. Land costs run from $1799 to $1949, depending on the season; air fare, an additional $1000. For details, see travel agent or page 221.

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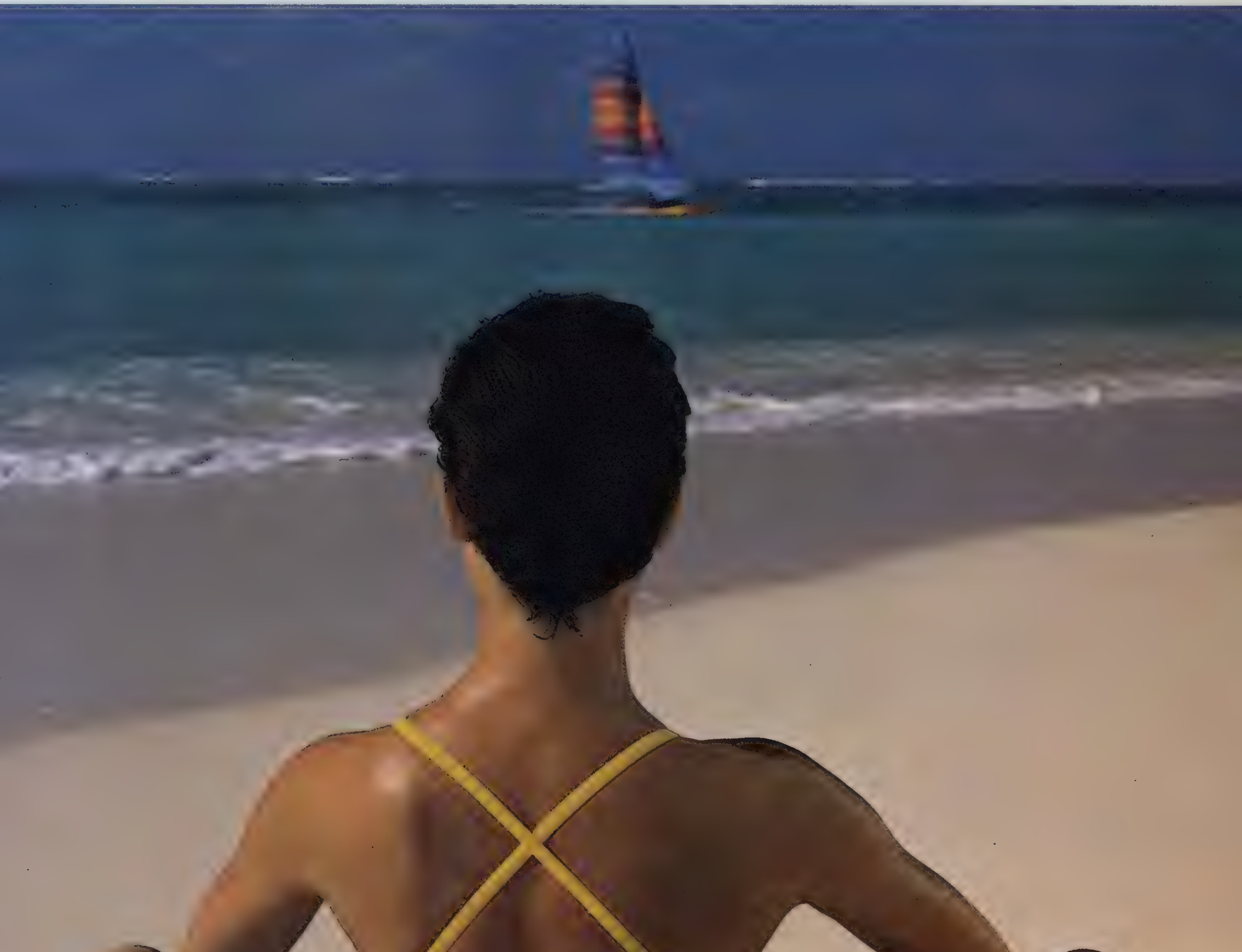

TRAVEL

New luxuries in the Caribbean: a special report on the best ship, shops, resorts, and restaurants.

BY DESPINA MESSINESI

Beauty of a beach: St. Croix's Cormorant Beach Club

In those long-ago days when royals and titled Europeans were among the very first tourists to cruise the magical Aegean, wide-eyed Greek islanders called their splendid, enormous yachts *lordika* after the lords and ladies they assumed sailed on them. Recently, floating around the Caribbean aboard the lovely *Sea Goddess I*, I felt I was aboard a *lordiko*. Although the ship is longer and larger than Onassis's celebrated yacht *Christina*, she provides her passengers—about a hundred—with the same glorious luxuries: privacy, thoughtful details, superb service, charming setting, and colorful ports of call.

The indulgent way to visit the Caribbean now is aboard the *Sea Goddess*. From St. Croix, her winter base in the U.S. Virgin Islands, the ship calls on six islands during a seven-day cruise. Each morning, propped up in my queen-size bed, I looked out of my picture window onto another tropical island. In a flash, I had an idea of the island's topography—palm-fringed beaches, white sand, spinach-green hills, and knots of villages.

There was never any rush—no specific hour for going ashore, no queues waiting to disembark as on large cruise ships. Indeed, when the ship was tied up to a pier, passengers walked down the gangplank as casually as through a revolving door. And when the *Sea Goddess* anchored in a quiet bay, tenders shuttled back and forth from ship to shore as regularly as the tick of a metronome.

I must admit that I had an ulterior motive for being aboard the *Sea Goddess*. I not only wished to sample all her luxuries, but I also planned to use her as a cover for checking up on the latest goings-on in the Caribbean....

VIRGIN GORDA

Our first stop was The Baths, a weird, Cyclopean granite formation off the island of Virgin Gorda in the British Virgin Islands. As I had already climbed around The Baths on previous Caribbean travels and had stayed at the island's charming Rockresort, Little Dix Bay, I remained aboard the *Sea Goddess* and, to my great surprise, wound up spending the morning reading that very day's Sunday *New York Times*. The saga of how the ship manages to get the newspaper to the Caribbean is a cliffhanger involving a series of dashes from cabs to planes to cabs to speedboats! To my knowledge, the *Sea Goddess* is the only ship that pulls off this *tour de force*.

At North Sound on the far end of Virgin Gorda, I did go ashore—and visited Biras Creek, a well-known, civilized resort. Spread over acres of sweet-smelling, flowering grounds, Biras *(Continued on page 218)*

All photos by SANDRA RUSSELL CLARK

NASSAU, BAHAMAS

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CARIBBEAN CRUISE

(Continued from page 216)

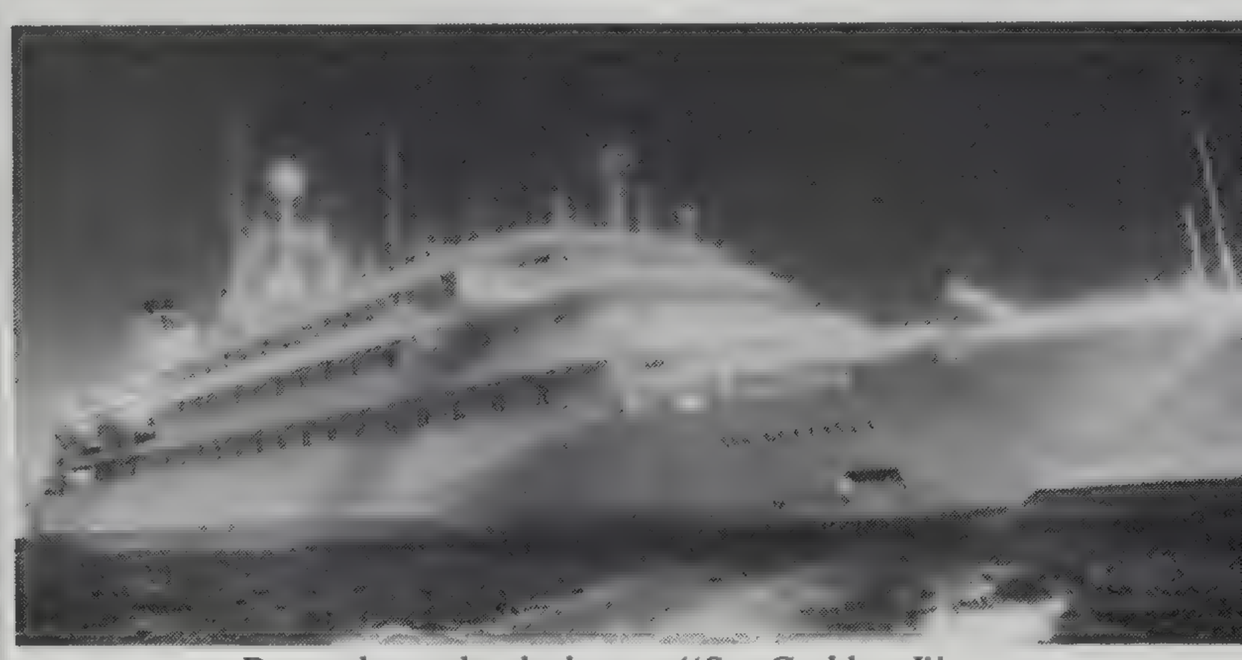
Creek has the kind of seclusion that brainy, burned-out people are often desperately looking for. The news at Biras Creek, however, is next door (which means a two-minute boat ride or a fifteen-minute walk) at The Tradewinds. This is Biras Creek's brand-new sister resort, a complex of bungalows with peaked roofs terraced on a steep hillside overlooking a yacht-filled bay. Already attracting a young, sporty crowd, The Tradewinds, like Biras Creek, has among other pleasures some of the most attractive bathrooms in the Caribbean—wonderful sunny spaces with spectacular plant-filled showers and roofs partially open to the sky.

We sailed from Virgin Gorda at four-thirty in the afternoon. The sun was still high and there was time for a swim in the pool and then a lie-down on the deck as we drifted by green islands. Finally, a snack of caviar and Champagne before dressing for the gala dinner—one of two on this cruise. That evening, women turned up all glittery, wearing masses of jewelry—diamond earrings, bracelets, necklaces, brooches, rings, pearls with ruby clasps. (Each cabin has a large safe with combination locks that can be programmed by the passenger.)

ANTIGUA

The next morning, to watch our arrival at Antigua, I breakfasted at the outdoor café on a sheltered deck with its own tiny waterfall that I nicknamed the Trevi Fountain. The sensational buffet included smoked salmon, grilled lamb chops, Swedish pancakes, Belgian waffles, even Swiss *Birchermuesli* cereal.

On Antigua, I immediately hopped across the bay to the three-hundred-acre private-island resort that used to be called Long Island but



Dream boat: the sleek, sexy "Sea Goddess I"

that now has new owners as well as a new name: Jumby Bay. Its centerpiece is a two-hundred-year-old stone estate house with polished mahogany louvered doors, archways, red-tiled floors, and a plant-crammed patio where guests breakfast and dine. Planned for sixty-eight guests, Jumby Bay has big rooms with ceiling fans, rattan furniture, tiled bathrooms with double sinks, Crabtree & Evelyn goodies. Sports facilities include tennis, croquet, sailing—and bicycles. Next to the long, broad sand beach, the Beach Bar serves lunch and tea on the house. For those who crave privacy, Pasture Bay beach has chaises and hammocks, an honor bar for drinks. With no cars, Jumby Bay gives the illusion of being a remote island even though it's only a ten-minute boat ride away from the jet world of Antigua.

On the southern end of Antigua, guests return so regularly to the Curtain Bluff hotel they seem addicted to this smoothly run establishment, its good food, exceptional wine cellar, polite staff, two beaches, tennis, water sports. The spotlight this season is on six handsome and luxurious suites built high on the bluff. With oversized rooms and screened terraces, these new suites have every modern convenience.

ILES DES SAINTES

"Good things come in small packages" fits Les Iles des Saintes, that cluster of tiny French islands off the tip of Guadaloupe. Unspoiled, undeveloped, not well known, marvelously green and hilly with a coastline of coves and sandy beaches, Terre de Haut, the island I visited, is undoubtedly the way St.-Tropez and *(Continued on page 220)*

Pure sculpture.

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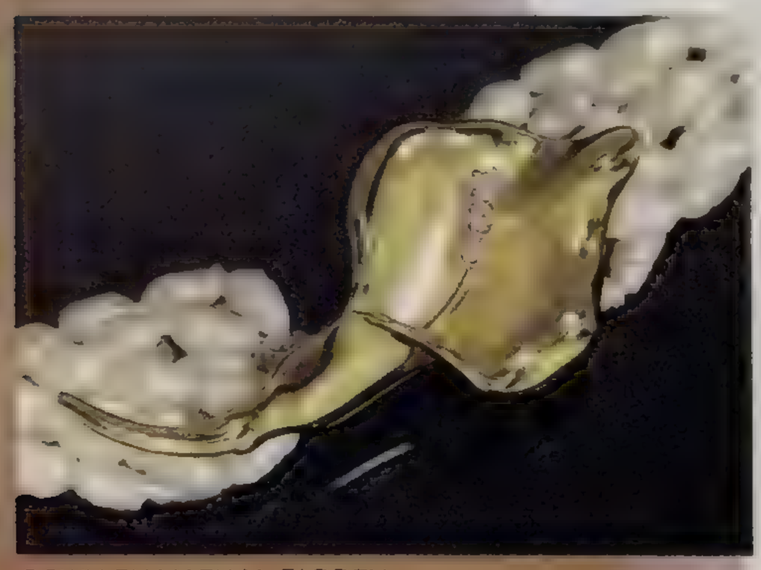

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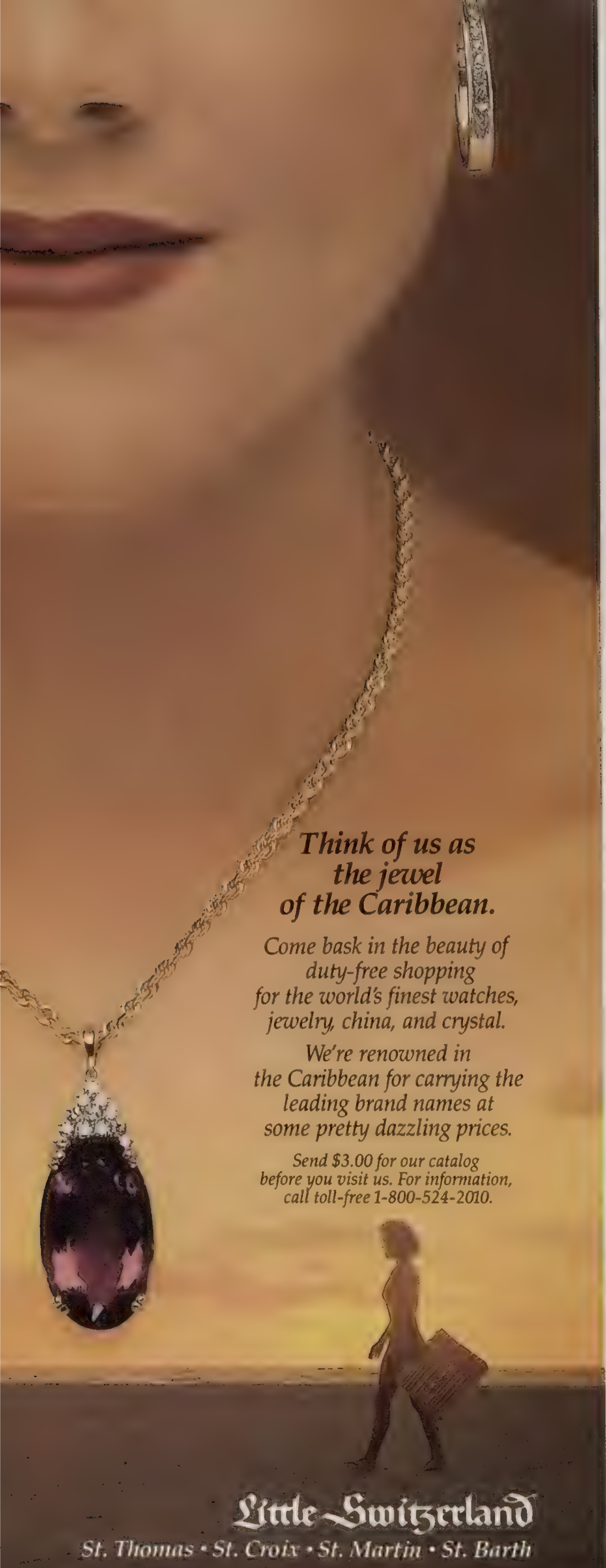
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CARIBBEAN CRUISE

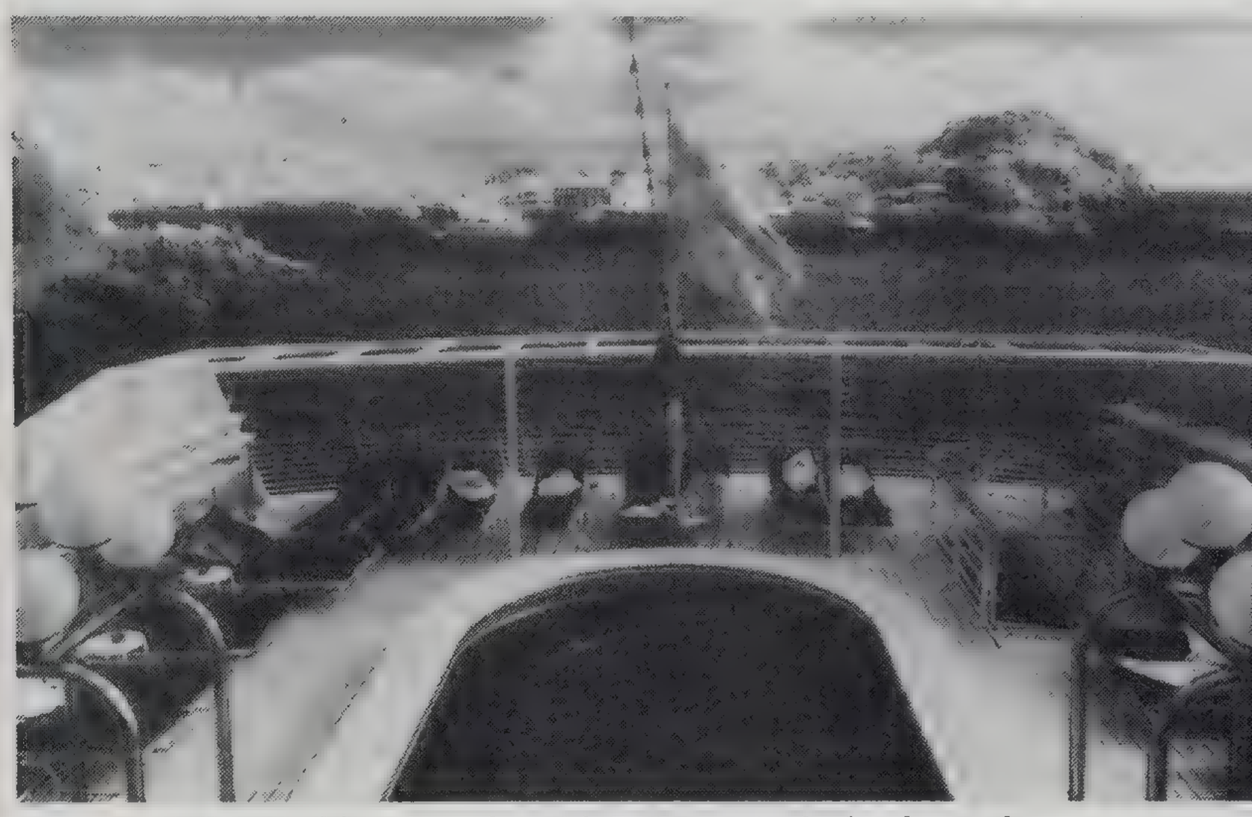
(Continued from page 218)

Mykonos were before they became glitzy international playgrounds.

Terre de Haut has one main street, just a few taxi-vans and mopeds. Its oldest established hotel, Bois Joli, is on a hillside draped in bougainvillaea—with a restaurant and terrace overlooking a beach, plus twenty-one Spartan-simple rooms with bathrooms behind curtains.

On the northern (and other) end of the island, the new-new Los Santos complex has balconied bungalows, some with kitchenettes, all with conventional bathrooms. Los Santos' breezy circular restaurant on the hill serves topnotch local and French food. A short stroll from Los Santos is a great sandy beach called Plage de Pont-Pierre; after paying a one-franc entrance fee, you walk through a shady forest of sea grape and coconut palms to the sea.

Back in town, smoked tuna, swordfish, and shrimp—all great delicacies to have in a yacht freezer—are sold at a shop along main street called Poisson fumé des îles. The best restaurants in town are Le Relais des îles, a charming second-story place overlooking a lane off main street (closed Tuesdays), and the waterfront La Saintoise, practically on the beach, facing fishing boats, brilliant-blue fishing nets; the only sound here is the gentle sloshing of the turquoise sea. Excellent



"Sea Goddess" pool—with St. Barts in the backround

island dishes: *beignets* of codfish, cristophine (a squashy vegetable) with tomatoes, and, for dessert, sweet-potato tart or coconut flan.

The liveliest hours on Terre de Haut are those when the ferries from Guadeloupe, forty minutes away, arrive and depart. Then, young boys sell saccharine-sweet coconut pastries called "Tourment d'amour" (agony of love) that supposedly make parting sweeter.

In contrast to the simplicity of everything on Les Saintes, once back aboard the *Sea Goddess*, I joined other passengers gathered in the sleek grey and stainless-steel lounge for a display of and talk on Tiffany silver. It was a most informative session—a far cry from the usual cruise talks on flower arrangements.

That evening, I decided to enjoy my room with its mounds of throw pillows, watch a film (by coincidence, *Breakfast at Tiffany's*) on the VCR, and dine in my quarters. Presto, the stewardess transformed my cocktail table to dining-table height, set it with linens, silver, crystal, and served me course by course as if I were seated in the dining room.

BARBADOS

As I stepped ashore on Barbados, the first thing that struck me was the sweet, potent smell of sugar—the island's prize crop—being shipped out. Then, straight away, I drove to Heywoods, a new thirty-acre resort where the Queen of England lunched last October. Among its half-dozen restaurants, the best is The Captain's Table—open only for dinner. Winter residents think nothing of driving fifteen miles from town to dine here.

On the pricey St. James coast, a mansion once owned by the Cunard family is the show-stopper of the young Glitter Bay resort. With its splashing fountains, tall palms, red-tiled Spanish buildings, two

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WHERE TO STAY IN THE CARIBBEAN

ANTIGUA

9 ☐ Jumby Bay

10 ☐ Curtain Bluff

BARBADOS

11 ☐ Ginger Bay

12 ☐ Glitter Bay

13 ☐ Heywoods

ILES DES SAINTES

14 ☐ Bois Joli

15 ☐ Los Santos

ST. BARTS

16 ☐ Hotel Manapany Cottages

ST. CROIX

17 ☐ Cormorant Beach Club

18 ☐ Carambola Beach Resort & Golf Club

ST. THOMAS

19 ☐ Blackbeard's Castle

20 ☐ Bluebeard's Castle

VIRGIN GORDA

21 ☐ Biras Creek

22 ☐ Little Dix Bay

23 ☐ The Tradewinds

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pools, tennis courts, flower beds in vast lawns, Glitter Bay is still growing. A recent acquisition is an elegant private stone house on the beach that's been transformed into guestrooms.

In Bridgetown, Barbados' capital city, I had a jolly lunch at The Waterfront Café on the Careenage inlet facing the austere Parliament buildings with their Gothic windows. Built into a former molasses warehouse, this one-and-one-half-year-old restaurant spills out onto the sidewalk. Brown paper-bag menus list flying fish, hot and spicy pepperpot, and ice creams made from tropical fruits.

Further south, in the Lawrence area, Josef Schwaiger, a young Austrian, runs "Josef," a superb restaurant in an elegant former private house. With a past in the kitchens of London and Frankfurt, Josef prepares exceptional dishes, serves them in a dining room cooled by ceiling fans or in a garden overlooking the sea. It is a pretty place with rush chairs and pink linen; reservations are essential.

Running south, then east to the Atlantic coast, the road is walled in tall parrot-green sugar cane, and the sky has the glorious bigness of the American West. Straggling groups of school children wear uniforms as bright and varied as confetti colors. On the southeast coast, the Ginger Bay Beach Club is a new hotel that has sixteen suites with hammocks on terraces above the noisy surfing Atlantic. Steep stairs carved in rock end in a weird cave formation and then, as if by magic, a slit opening leads to a long windswept beach.

From experience, I try to avoid all "folkloric" events, which to me usually seem to be of a grade-school level. By some fluke, however, I found myself on the *Sea Goddess* watching and heartily applauding the Barbados Dance Theatre Company, which had come aboard to entertain. The performers could have come out of the Alvin Ailey Dance Theater—they had that same vibrant appeal.

THE GRENADINES

In the Grenadines, one of the uninhabited Tobago Cays was our next stop—an ideal place for swimming and sunning on the sandy beach. Also, many passengers dove off the specially designed *Sea Goddess* platform to snorkel, waterski, and wind surf.

In the dinghy riding ashore, I met the ship's red-haired Austrian chef, Herbert Reiter, and the chief steward, Friedrich Jatsch, whose mission was to pick up our dinner—165 pounds of live crayfish caught by island fishermen. The chef lifted and inspected each wiggly creature before dropping it into a canvas bag; the steward kept score with pad and pencil and produced the cash. At dinner that same evening, I found the crayfish delicious, even sweeter than French *langoustines*.

ST. BARTS

The merry French island of St. Barts was an appropriate final port of call on the fabulous *Sea Goddess* cruise. Whirring about in a Mini-Moke, up and down roller-coaster hills that overlooked brochure-beautiful beaches, I found the island brimming with good news.

Instead of its former shack of an air terminal, St. Barts now has a new air-conditioned building with a nearby shopping mall of red-roofed brown cottages that look like large doll houses. They stock everything from liquor, perfumes, and groceries to table settings and clothes with *haute-couture* labels. Indeed, there were new shopping centers all over.

By the boat pier, Little Switzerland is a sumptuous air-conditioned establishment with wall-to-wall rugs and vitrines showcasing diamond-rimmed watches, chains, jewels, perfumes; it also has the exclusive representation of Les Must de Cartier. Nearby, the internationally famous cigar emporium Davidoff has moved into a new closet-sized space. Loyal to *la métropole* customs, St. Barts closes from 12:00 to 2:30 P.M. for lunch; thus, I missed dozens of new places because of limited shore time.

I lunched handsomely (on hearts of palm, crayfish in pastry leaves, devastating chocolate cake) at the poolside restaurant of a new cottage colony, Manapany. The resort provides all the comforts guests expect and love to find in the Caribbean: bungalows with large, terraced, air-conditioned rooms done in pastel colors and white wicker—plus hairdryers in bathrooms, wall safes, telephones, TVs, radios. Manapany's fresh-water pool is the biggest on the island; its Jacuzzi is solar heated; its air smells of the basil that edges all the walks. Dinner is served in the romantic Ballahou *(Continued on page 222)*

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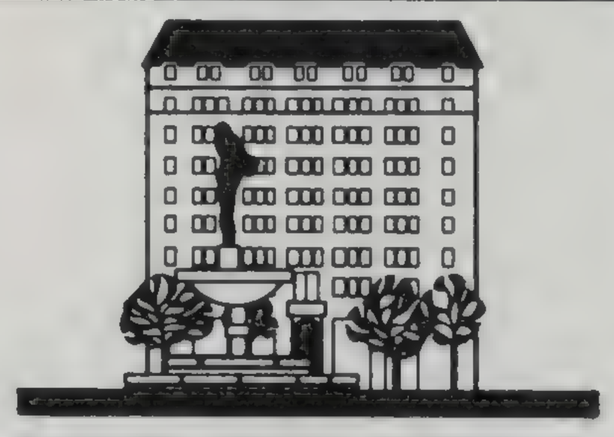

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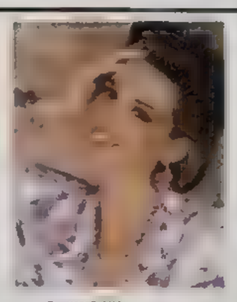

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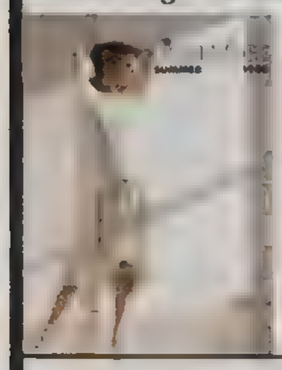

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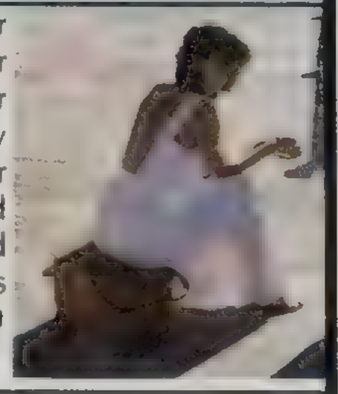

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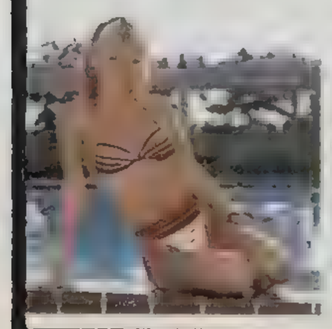

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CARIBBEAN CRUISE

(Continued from page 221)

restaurant, an outdoor garden with tables separated by vine-covered trellises.

The farewell evening aboard the *Sea Goddess* was as traumatic as the last night at boarding school: good-byes, the exchange of addresses, promises to visit. Basically, for everybody, it was the end of a memorable interim of luxurious, carefree living. I envied those passengers who, on the spur of the moment, decided to stay aboard (provided there was space) for another round of cruising in the Caribbean, going to different islands.

The last morning, Jim Hinote, the ship's concierge, who was as concerned about us, his brood, as if he were a nanny, had arranged all the debarking formalities, plane reservations, cars, everything. At her home port in a quiet bay off St. Croix, the *Sea Goddess* has a neat waiting room where passengers booked on later flights may leave their luggage, make telephone calls, and feel they have a safe land base. Many did as I did, however, and spent a few days at a St. Croix resort after their cruise.

ST. CROIX

Sea Goddess arranged for a car to deliver me to my destination, St. Croix's new Cormorant Beach Club on Pelican Cove. Cormorant's location is great—ten minutes by car from Christiansted, St. Croix's main town, and twenty minutes from the airport. A palm forest edges the long beach where, in the early morning, horseback riders canter by. Cormorant also has tennis, the biggest pool on the island, and a staff of fifty to attend to forty guests housed in one building.

The rooms, with balconies or patios, are large, white, have two double beds, bamboo furniture, potted plants, flowers, dressing tables, long bureaus, splendid bathrooms with double sinks, abundant white terry towels, and peach beach towels. Room rates include breakfast, lunch, water sports, and drinks until 5:00 P.M. After that, meals and drinks are added to the bill.

St. Croix is hilly, green, and romantic. Roads, newly numbered, go by stretches of undeveloped land, pass under leafy tunnels that blot out the sunshine. The south side of the island, where cattle graze in pastures under sparse trees, reminded me of Connecticut.

Christiansted, a small jewel of an eighteenth-century harbor town, is complete and compact with a fort, customs house, arcaded sidewalks as well as hotels, restaurants, and shops that don't intrude on the historied yellow buildings. The landmark Comanche, an upstairs restaurant with plants and peacock chairs on a breezy covered deck, has a vague South Seas ambience. Lunching there, I saw many of the *Sea Goddess* passengers.

Frank's, in an old stone building, is run somewhat like a European tavern by its mustachioed owner, Frank Gullace. The young crowd heads for the tables in the large back garden. Enormous portions are part of the place's appeal....At night, you can't miss the Tivoli Gardens restaurant with its twinkling

candles on the terrace over the Pan Am Pavilion shopping arcade. Reserve a table by the railing overlooking the street.

At the vast Buccaneer resort, almost the size of a little town, the tennis program has really caught on; and the dozen high-up tennis villas next to the eight championship courts are in constant demand. Meanwhile, on the northwest coast of St. Croix, the big news is the construction of the Carambola Beach Resort—to be managed and operated by Rockresorts, the tried and true pros of well-run resorts worldwide. An opening is scheduled

Palm Passage: St. Thomas shop-spot

for this Christmas. Nearby is the twenty-year-old Fountain Valley Golf Course—one of the top courses in the Caribbean. From the clubhouse terrace with its long green awning, the views of rolling hills, valleys, lakes, and tropical blooms are sensational.

ST. THOMAS

Flying between St. Croix and St. Thomas, the amphibious aircraft of Virgin Islands Seaplane Shuttle zip from downtown Christiansted to downtown Charlotte Amalie in a mere twenty minutes—a great convenience for both locals and tourists. (Morning specials at the St. Croix air-terminal snack bar: guava and coconut tarts, herb teas that cure everything from colic to colds.)

Main Street in Charlotte Amalie on St. Thomas is as colorful as a souk. Here, handsome brick warehouses converted into shopping arcades stock an amazing variety of merchandise from all over the world. In Palm Passage, an artery between Main Street and the Waterfront, the antiques shop Circe was an Ali Baba's cave of treasures. Poking around the place, I coveted a black-pearl choker and was amazed to discover, nestled among Indian necklaces and African art, an authentic Cycladic figurine.

Overnighting at Bluebeard's Castle in one of the large rooms in the new wing of the hotel, I thought I was in the country when I heard a cock crow early in the morning. The charm of St. Thomas is its blend of sea, country, and city. From my balcony, I could see six cruise ships in port, plus marshmallow-white sail boats dotting the bay and the ruffled wakes created by seaplanes taking off and landing.

In the hills above the city, Blackbeard's Castle is a small unpretentious inn with a pool, remarkable view, five guestrooms, an excellent restaurant, and a docile Irish setter. Open since November of last year, Blackbeard's serves lunch and dinner; reservations are necessary.

The big hot news on St. Thomas this season is Jimmy'z, an innovation of the disco-famous Regine. Designed by architect Alberto Pinto, Jimmy'z is a restaurant, disco, club with pool and tennis that attracts visitors, politicians, and seems to be the new gathering place. A long entrance leads to a bar where banquettes and rugs are of a spotted, jungle-animal design. More mock animal skins cover chairs and tables of the terraced restaurant half open to the sky. The food is excellent and veers toward Italian, undoubtedly because the club's majordomo, Flavio Bratore, is from Milan.

The disco—all etched-glass panels and mirrored Art Deco walls—is fantastic. High above the room, a huge "chandelier" of spotlights and video monitors electrifies the dance floor. At the same time, large arched windows look out on the lights of the city reflected in the Caribbean. Jimmy'z would be sensational in any city—but on the romantic tropical island of St. Thomas, it is doubly so. ▽

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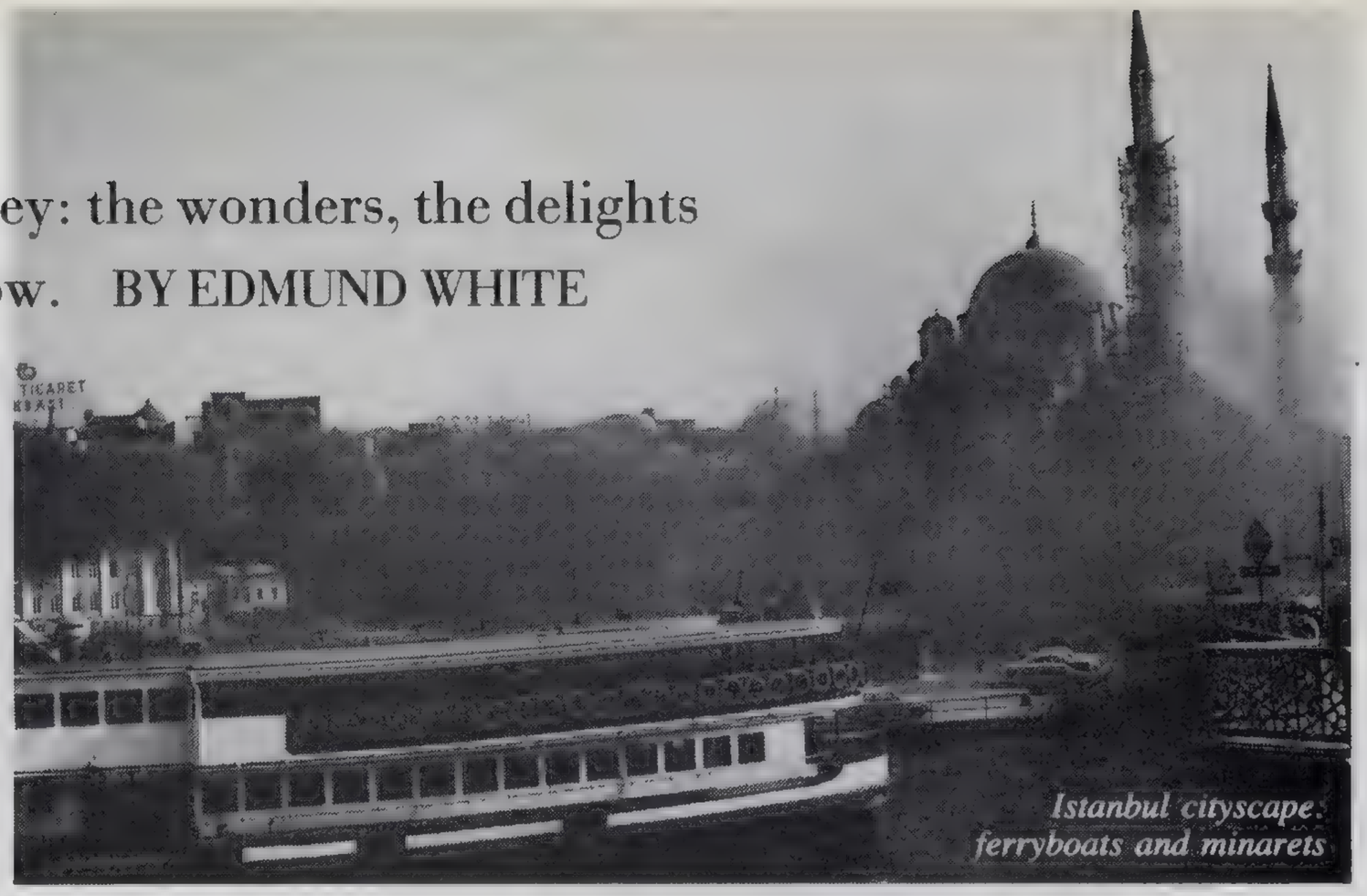
TRAVEL

Talking Turkey: the wonders, the delights of Istanbul now.

BY EDMUND WHITE



Istanbul cityscape: ferryboats and minarets

Istanbul is the only city on earth built on two continents. Whereas I was prepared for its Near Eastern aspect—the thousand mosques, the covered bazaar with four thousand shops—I was surprised by its European aspect. Atatürk, who founded modern Turkey amidst the ruins of the Ottoman Empire after World War I, was determined to Westernize his country, and he succeeded to a remarkable degree. It was he who switched from the Arabic to the Latin alphabet, who banned Muslim polygamy and the veil, and gave women the vote (fifty years before some parts of Switzerland, one might point out). It was he who forced Turkish men to abandon the fez and turban for the hat, and who made his countrymen assume family names, count years in the European fashion, and take Saturday and Sunday weekends rather than close shop on the Muslim day of rest, Friday.

Today, even a sales pitch in Istanbul is slickly European. For instance, when I bargained for a rug in Morocco last spring, giggling little girls were brought on to give an unconvincing demonstration of their weaving skills, endless sticky glasses of mint tea were consumed, and much haggling was enjoyed by all in a dimly lit room with a mud floor. By contrast, when I visited Istanbul's Bazaar 54 (no, you don't need to shout, "I know Steve," to get in), I was escorted to a private viewing room on one of the shop's many levels. There, sitting on a pink-velvet love seat under a crystal chandelier, I was given a friendly but learned lecture on knot density by a former professor of English. Smartly illustrated booklets about pure silk Hereke and Kayseri carpets were pressed into my hand. Uniformed boys unfurled shimmering, *chatovant* scraps of eternity at my feet; when I seemed to fancy one particular rug—a Byzantine Tree of Life framed in a scalloped Ottoman arch—it was whisked to a standing black-velvet easel for my closer inspection. After two espressos and a bit more scholarly chat, I was walking out seventeen hundred dollars poorer. No Fifth Avenue jeweler could have been more genteelly efficient.

But long before this century, the Turks were already adapting European culture to their own needs. For instance, in the Topkapi Palace where the Ottomans ruled their empire for nearly four hundred years, I threaded my way through the small exquisite rooms of the Harem, that bejeweled prison where hundreds of women lolled about consuming drugged sherbets, where the disobedient were beaten on the soles of their feet for even the smallest offense, and where the only intact adult male allowed in was the sultan himself. The other males were either the sultan's pre-pubescent sons, who lived and studied in a gilded room appropriately called the "Golden Cage," or (as the cheerful female guide confided) "black eunuchs who were castrated, trained in court etiquette, and given flower names." I also saw the royal hammam where the sultan would lock himself behind bars to protect himself from potential assassins while he submitted to a rubdown or shave.

All right out of Scheherazade—and yet the largest room in the harem, where the sultan would listen to his all-girl band, looks like a Victorian salon. Indeed, Queen Victoria herself sent the wall clock as a gift, the tiles came from Delft, the mirrors from Venice, and the big glazed vases from China. Similarly, the royal porcelain, which numbers twelve thousand pieces, includes a set of dainty rose-colored teacups, the sort of bone china your granny would love, except on each is painted the portrait of a different bearded turbaned potentate. Or take this pretty, sparkling candlestick: it's a thoroughly Vegas bit of glitz

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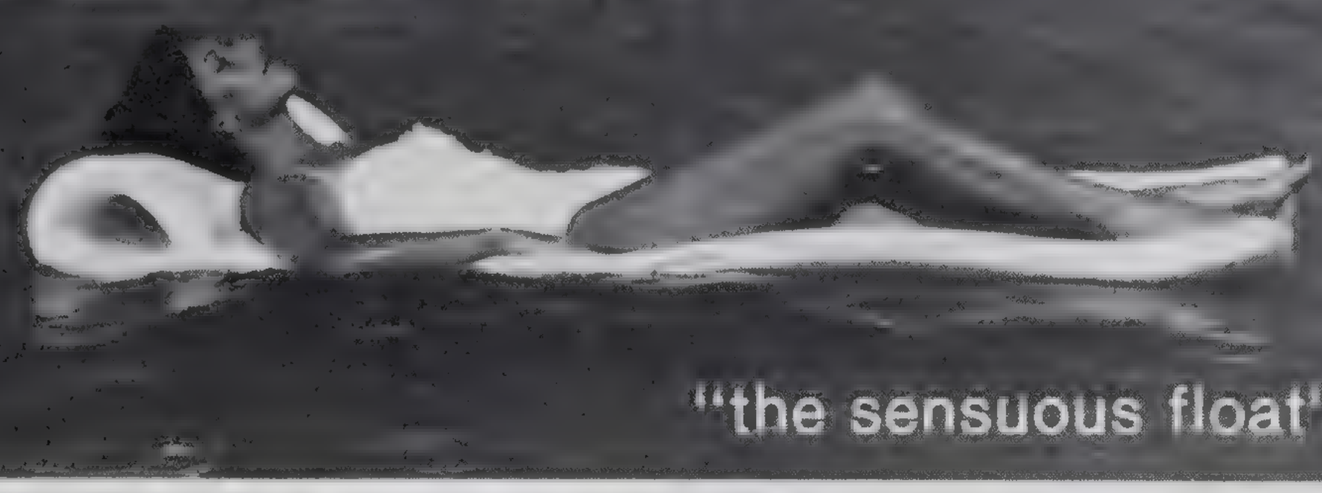

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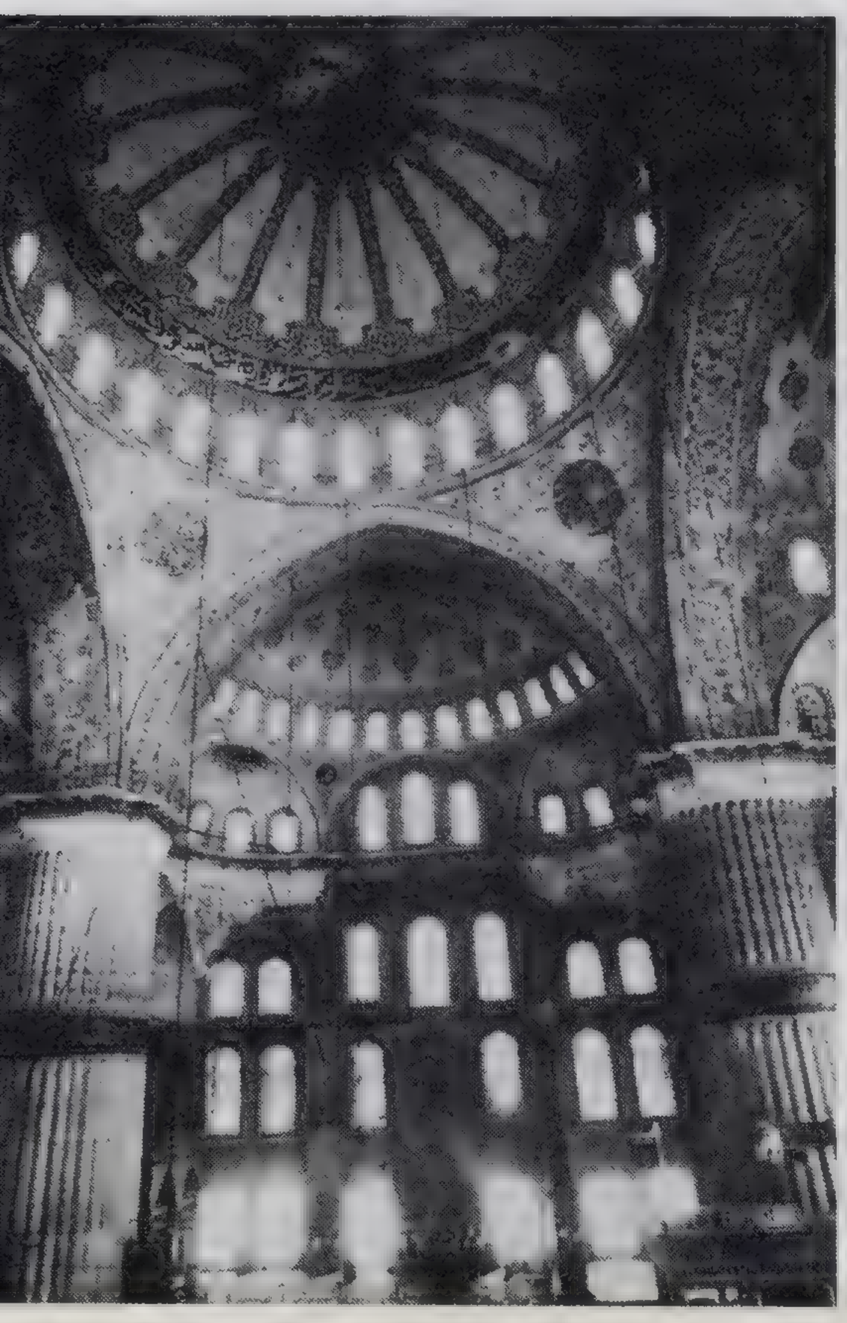
During the Istanbul Festival last summer—an international showcase of music, dance, and theater that lasted from June 20 to July 16—one of the highlights was a production of Mozart's comic opera *Abduction from the Seraglio* presented *in* the Seraglio. Two of the leads sang in German, the rest of the cast and chorus in Turkish; the set was nothing less than the Gate of Felicity, where the sultan would sit enthroned on public holidays. The plot went down well with local audiences, since in the last scene the Turkish pasha displays magnanimity to the young Christian lovers, despite the fact that the boy is the son of a sworn enemy and the girl a tediously chaste ex-member of the harem. The novel setting kept suggesting picturesque sequels: *Turandot* in the Forbidden City; *The Love for Three Oranges* in Orlando; *Carmen* in Winston-Salem.

The Istanbul Festival itself exemplifies the currents of culture and history that have always swept over Turkey. As I walked down the vaulted stone ramp leading into St. Irene's, I heard an English choir rehearsing the *Messiah*. The voices took on a full, thrilling resonance in this church where the world's second ecumenical conference was held in A.D. 381. I watched pigeons flutter across the cupola with its twenty clear windows and drift down to the apse, decorated during the Iconoclast period (the eighth century) with a simple green mosaic cross rather than the more usual image of the Virgin and Child. In this city, one stumbles across churches with names out of Firbank novels such as "Our Lady of the Mongols." In St. Sophia itself (first a church, then a mosque, now *(Continued on page 227)*

ARA GULER/MAGNUM

Ottoman opulence: the Blue Mosque



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SHADES OF Liz claiborne

ISTANBUL

(Continued from page 225)

a museum), one glances from Christian altar to Muslim *mihrab,* from Koranic calligraphy to a crumbling but still lustrous mosaic of St. John the Baptist, glowering in the storm cloud of his beard.

One night I watched, in an open-air amphitheater, Merce Cunningham and his neon-leotarded dancers cluster and split, melt or fuse while accompanied by a John Cage score of drips, bleeps, and gurgles. The next night, I wandered through the melancholy, unkempt grounds of the Yildiz Palace (once a walled royal residence housing twelve thousand servants and one sultan) to observe the whirling

LEONARD FREED/MAGNUM

Boys in the bath: classic Turkish hammam

dervishes from the sacred Sufi city of Konya, where the dervish order was founded in the thirteenth century. Frogs were screeching in the moat under immense old trees. A cool, then cold, breeze was blowing up. The audience was gathered around a raised stone octagon. When the dervishes entered, barefoot and wrapped in full black cloaks, everyone became hushed, as at a religious rite, and many of the women put on scarves. Although the ceremony was presented as a folkloric event, I could see that for many people this *was* a religious ceremony, one that gained in force from the fact that the dervishes were legally disbanded half a century ago as opponents to Atatürk's reforms.

The twelve male dancers—some old and grizzled, one dressed in green and no more than fourteen, some fat, others tall and skinny—bowed to the audience. They cast their voluminous cloaks aside to reveal full white skirts, awkwardly *(Continued on page 228)*

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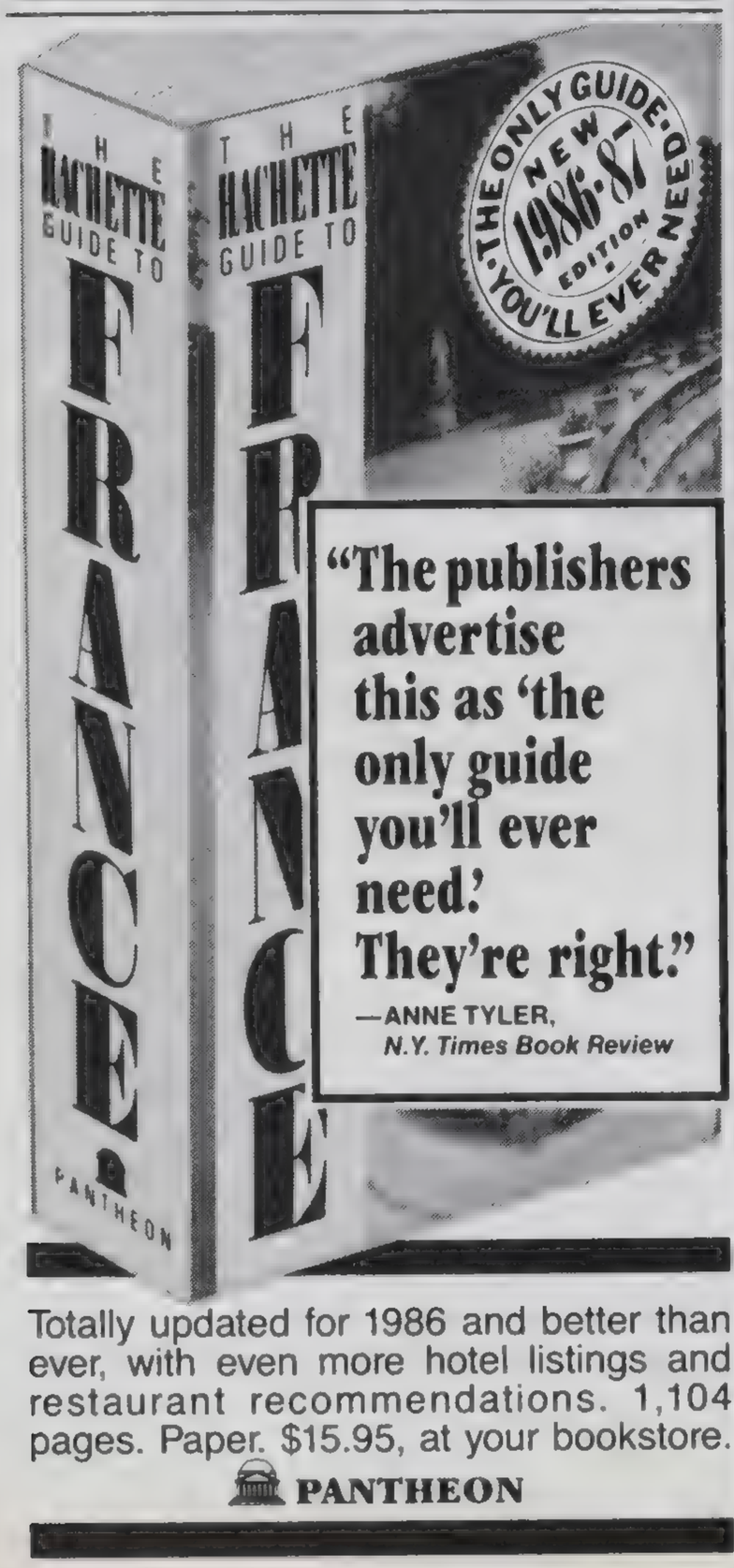
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ISTANBUL

(Continued from page 227)

long for walking but perfect for whirling. Each man was wearing a brown conical hat that looked like freshly unpotted soil. Slowly, then faster, the dancers turned; their skirts rose like opening umbrellas. The whirling, apparently, stands for the revolutions of the planets and, accordingly, the men not only turned in place but also moved counterclockwise in a circle. One palm was held up, the other down, the better to transfer celestial energies to the earth. A full moon, right on cue as in *The Seagull,* rose above the trees. In the final moments, the feeble old sheikh, until now just an observer, twirled slowly, slowly to the center. The frogs quieted down and all that could be heard was the rustling of skirts and bare feet, music of the spheres. . . .

In a spin: famed Whirling Dervishes from Konya, Turkey

IAN BERRY/MAGNUM

For the traveler in search of Oriental opulence as well as European comfort, Istanbul is the ideal, but by no means humdrum, solution. The original *Orient-Express* once traveled all the way from London to Istanbul—one of the world's most luxurious train trips. The proprietors of that train built the Pera Palas Hotel in Istanbul in 1892 as proper digs for their pampered passengers. Today, it's still everyone's favorite hotel, despite the grotesque German breakfasts of cold-cuts and cheese and the odd habit of playing Frank Sinatra's "Tenderly" in the dining room.

No matter. The lobby is a spectacularly high room lit by small domes of stained glass. Here, a saronged young woman with a lovely smile brews up thimbles-full of the blackest coffee for ex-kings who sit around with poodles on their laps. I'm not exaggerating; the guest roster has included King Zog of Albania, King Peter of Serbia, King Carol of Romania, and King Ferdinand of Bulgaria. The rooms are appropriately regal (and slightly seedy) with the original dark carved-wood furniture, mirrored wardrobes, frosted and etched-glass chandelier globes, Turkish carpets, temperamental plumbing, and fairy-tale views of the Golden Horn, the domes and minarets of the Blue Mosque, the glittering Sea of Marmara.

If you're in the mood for something quieter and more exclusive, drive across the Bosphorus to the Asian side of Istanbul and stay in the newly restored Hidiv Kasri, an Art Nouveau masterpiece built at the turn of the century by the Khedive of Egypt. Gallé lamps, slender, trellised chairs, white marble floors, curious animal motifs in plaster moldings make the interior of this rotunda (which accommodates just sixty guests) an elegant homage to an era that reimagined even the smallest details. The grounds are given over to extensive rose gardens, curving stone paths, splendid views of the water, gleaming brass coffee machines hissing in open-air gazebos—even a beer garden in a separate miniature château a mile's leafy walk away.

As long as we're in the sybaritic vein, don't forget the Turkish bath. I went to a co-ed establishment (although with separate "his" and "her" rooms, of course) built more than three hundred years ago. I was pummeled, sluiced, and curried with a fiber mitten as though I'd been restored to childhood. (Lift your arm, close your eyes, give me your foot.) Nor as pleasure-seekers should we forget that the Turkish is considered one of the world's great cuisines, along with the French and Chinese. Meals begin with a whole flotilla of hors d'oeuvres (or *mezes*) floating up to the table—greaseless fried mussels and sautéed zucchini, eggplant under yogurt, cold shredded chicken in a sauce of ground hazelnuts, tiny green peppers stuffed with clove-scented rice. During one self-indulgent lunch, I was served lamb cooked in five unrecognizable but uniformly delicious ways, but usually I'd sit out under an awning on Tarabaya Bay beside the Bosphorus and sip my sour cherry juice, eat grilled fish, and finish with a lavish dish of

iced fresh fruits, including the world's smallest, juiciest pears.

The weather changes so often in Istanbul that one summer day it bakes like Crete in August and the next it turns as cool and grey as Evanston, Illinois, in October. The "Evanston side" of Istanbul, in fact, was what kept freaking me—the hazy lavender hydrangeas bobbing everywhere like Easter hats; the elms arching into one another; the underfurnished, decrepit mansions; the wide empty boulevards; the public parks filled with grey band shells and green wood benches; the crowded cemeteries in which the slabs have settled at odd angles.

True, the grave markers here are crowned with turbans or virginity's veil, the "band shells" were once kiosks bedecked with silk banners, the silence is often curdled by the tinnily amplified wail of a *muezzin,* and on the boulevard a beggar is leading a small taffy-colored dancing bear. But the calm, the fog, the hush, the feeling of burned-away passion all remind me of some terminally respectable Midwestern suburb.

On a hot day, it's tempting to sail over to Büyü Ada, largest of the four Princes' Islands. There, no cars are permitted and, as on Mackinac Island in Michigan (to continue the Midwestern allusion), the only conveyances are horse-drawn.

The island is hilly and half-covered with pine forests. The sprawling old wood houses (you can rent one for the summer season for about a thousand dollars) are covered with jigsaw fretwork in a Turkish version of carpenter gothic; they look down on the yacht-filled harbors. Halfway round the island, the driver stops for ten minutes to rest the horses. White-robed Saudi tourists are having a picnic under the trees. The smell of resinous trees fills the air, as does the sound of the all-aboard horn of the big ferry about to head back for Istanbul, that most captivating of all cities.

FESTIVAL '86

Now in its fourteenth year, the International Istanbul Festival stages music, theater, and dance in some of the city's most spectacular churches and palaces. Among the stars of this year's event (June 20-July 21) are the Hamburg Symphony Orchestra, the Amadeus Trio, the Academy of St. Martin-in-the-Fields, the Oscar Peterson Trio, pianist Ivo Pogorelich, actress Irene Worth, and the Whirling Dervishes of Konya. The highlight of the festival, however, will once again be Mozart's comic opera *Abduction from the Seraglio*—performed in the actual seraglio of the Topkapi Palace.

Tickets for festival performances range in cost from $2-$12, and are best reserved well in advance. In the U.S., contact Mona Tekin in Atlanta, Georgia, at (404) 231-9084 or 237-5648. Some last-minute tickets are also available in Istanbul at the festival's office; telephone: 160-45-33, or 160-90-72.

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The Essential Time-Out.

VIEW

BY KATHLEEN MADDEN

STYLE: NEW SIGNATURES...

Perhaps it's the simplicity, today, of clothing; maybe it's the force of a new professional woman's world. Maybe it's the talent, or simply the pleasures—for whatever reason—the world of collectible, "real," wear-by-day jewelry has never looked better. It's "fashion" but of a highly personal nature. It's a matter of style—and of quality: a bracelet of gold outweighing the pompous jewel.

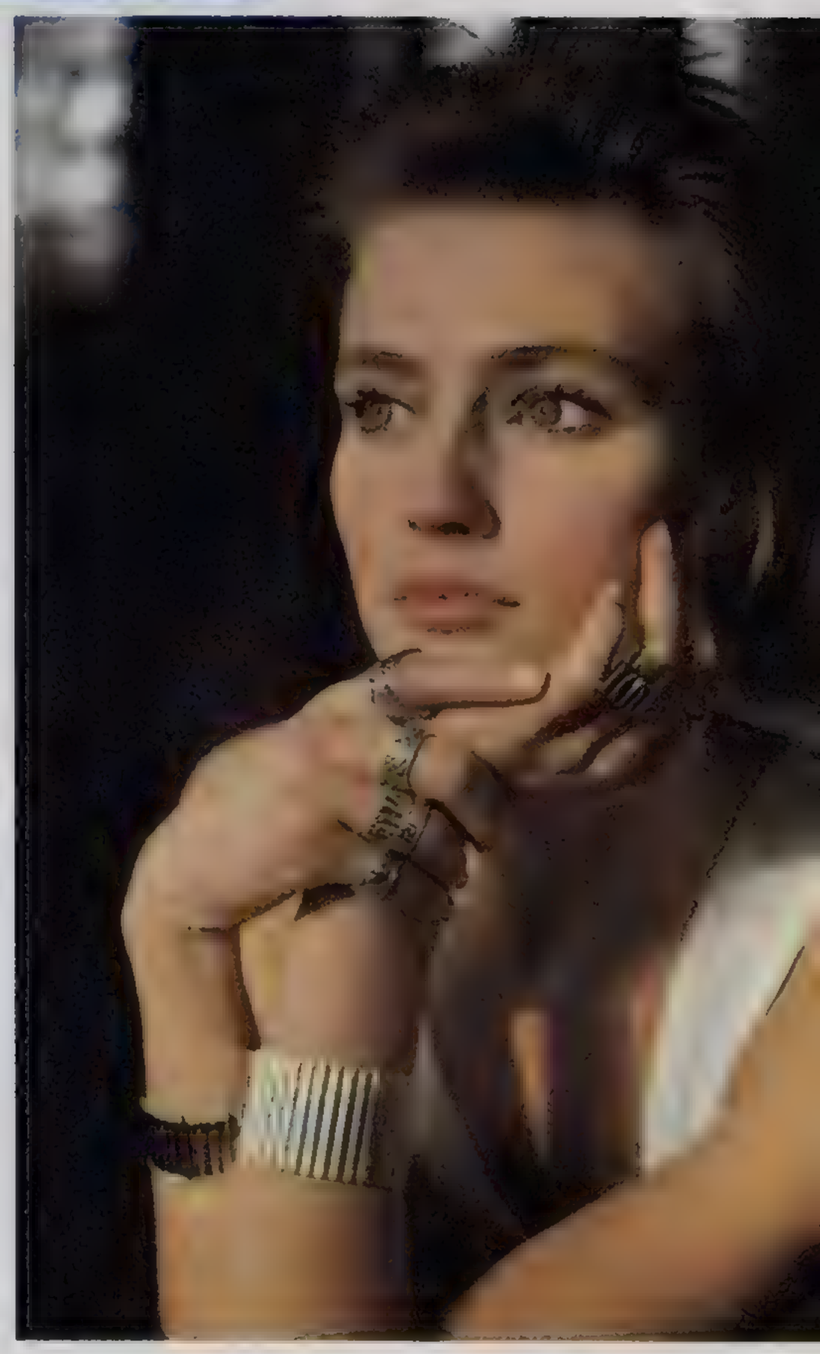
That jewelry—the pieces a woman collects, almost never takes off, wears as her own stamp through seasons and fashion personas—may translate as giant ivory cuffs or slivers of rings. Most often, though, it's something she herself has chosen. (Men, designers report, still lean toward the standout jewel present). Working women—women with buying clout—are dictating changes: to more fashion, "younger" pieces, more versatile things to wear day and night. At Barry Kieselstein-Cord, weighty neck chains of gold are being bought to also wrap twice as bracelets.

What's new? This season, charms, amulets, whimsical gold—or gold-with-a-stone—baubles to attach to a pin...or to pile, one upon another, as a necklace of "dog tags." At Bulgari, an intaglio-carved stone set in gold clips onto a leather thong for sportswear necklace effect; at Barry Kieselstein-Cord, that charm might be a sculpted gold star, a heart, or horse figure.

"Versatile"—in today's new world of investment jewelry—often means a new way of working collectibles: Michelle and Janis Savitt deliberately shape their streamlined bands of gold and diamond to stack easily in multiple versions upon a finger. For women who've collected the bold lacquer-red, ebony, and silver cuffs of Elsa Peretti, this season she's added a gilded-wood one.

In a season when watches may be worn double—worn in triplicate—for bracelet effect, the look of a leather watchstrap is also turning *(Continued on page 234)*

Personal style: Left, woven leather from Marty Ruza; above right, platinum-and-gold bracelets, rings to stack, Michael Bondanza



JEWELS: MIXING IT UP

What's new? More and more, "sportswear" jewelry. Not necessarily sporty (though certain pieces may be), far from throwaway, it piles up in highly personal mixes and matches. Surprises? The most modern cuff may tie up with classic chain links, a '30's Rolex. Newest "jewel": a leather wristband with a Western buckle.

ARTHUR ELGORT. Hair by Christoan; makeup by Andrea Pooleth. Details, last pages

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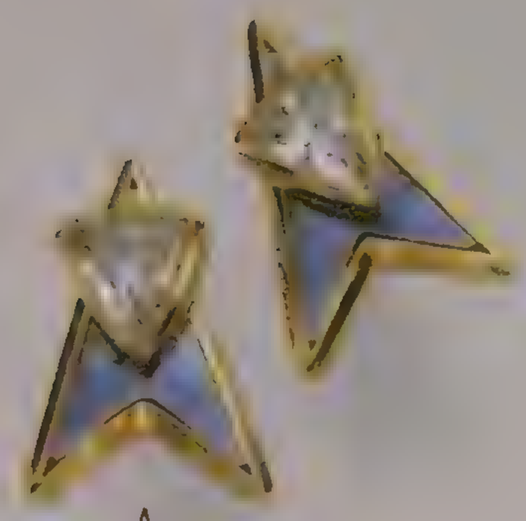
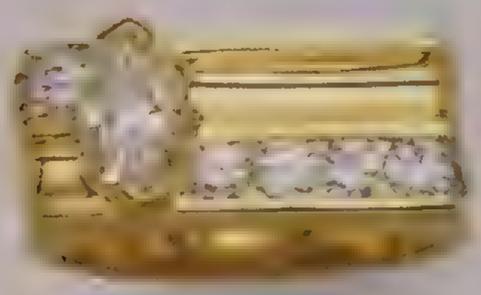


A.

B.

C.



D.

E.

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ELOQUENCE

G.

A. Earrings $5,500.
B. Ring $14,250.
C. Bracelet $15,000.
D. Ring $8,650.
E. Bracelet $33,000.
F. Pendant $15,000.
G. Pin $3,500.
H. Necklace $28,800.
I. Ring $17,360.
J. Earrings $16,750.

H.

I.

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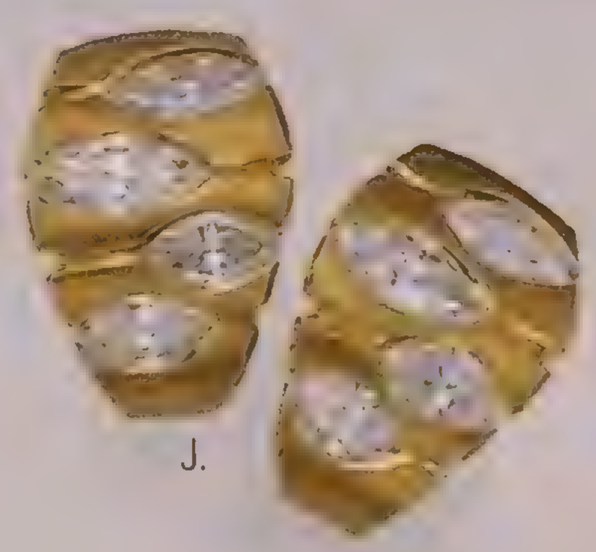

J.

OF QUALITY DIAMOND JEWELRY

Jewelry enlarged for detail. Prices represent retail quotations for specific diamond pieces shown. Prices are subject to change.

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VIEW

(Continued from page 230) up as a new "bangle." At Hermès, a leather thong with gold stacks up—with equal ease—with a Paloma Picasso topaz band or a Cartier love-knot bracelet.

Rings to watch for: seal rings, semi-precious Picasso stones set in chunky silver. By any reckoning, Angela Cummings silver mesh belt is jewelry at its best. So, too, is a massive Kieselstein-Cord buckle. The proper diamond stud earring—or newer stud with pearl—is difficult to keep in stock now. What's coming? Watch for a fall of gold hoops—be that Artwear sculptural or set with cabochon stones. The most classic hoop of twisted gold may be the "jewel" of the season.

("View" continued on page 238)

Above: antique Rolex watch, M.& J. Savitt ring, Bulgari "coin" links, Hermès bracelet. Below: belt, toggle bracelet, leather-gold bracelets, Hermès; hematite beads, gold triangle bangles, emerald ring, Marina B.; gold and diamond rings, M.& J. Savitt; gold bead bracelet, Paloma Picasso. Coin rings, bracelets, earrings: Bulgari. Antique cufflinks, at Fred Leighton.

MISSING LINKS

News in jewels: The collectible cuff-link, adding snap now to the best of the season's crisp shirt cuffs. Classic "links" might be silk knots in any (or every) color, Deco-era diamonds, or molten gold coins

LARS. Manicure by Sheril Bailey. Details, last pages

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Nora Scarlett

VIEW

SHIRTING THE ISSUE

The white shirt: a perennial fashion classic, currently starring as the top of the moment—the top that delivers a welcome lift and a whole new look to the best of summer-suit dressing

The shirt, the woman: Ingrid Bergman, above, early 1940's

An essential element of Katharine Hepburn's easygoing style.

Cool, collected, classy: the white shirt on Lauren Bacall

What could be more refreshing, after seasons of turtlenecks and T-tops, than a crisp white shirt? It's turning up everywhere as the top to wear under jackets or on its own, bringing a fresher, prettier appeal for warmer weather. One of the best: Yves Saint Laurent's, *top right*—classically tailored, softly styled, open necked, and French cuffed (and, suddenly, jewelry designers are adding cufflinks to their lines). He showed the shirt at the couture, under a suit; the moment the jacket came off, the attractiveness was unmistakable. Other white shirt versions around: Norma Kamali's soft chiffon take. . .Donna Karan's tightly belted cotton body suit—one of her new bases for summer . . .Gianfranco Ferre's white safari-detailed version. . .and Calvin Klein's take on a man's shirt, opened at the neck, in silk—a perfectly tailored, perfectly classic rendition. *("View" continued on page 242)*

A FRESHER SENSE

a new breed of actress—and the ongoing appeal of a white shirt: On Barbara Hershey, *below*, the youngest, spouse-snatching sister in Woody Allen's *Hannah and Her Sisters*, David Cameron's white cotton sheeting over a workshirt. "Its clean simplicity is very classy. And, without any competition from a color of a print, *you* can provide the personality," she says. Her own wardrobe "has white shirts in it," but "a generous word to describe it would be eclectic." She laughs. "I encourage variety in all my life." More variety: playing a repressed 1950's school-teacher in *Hoosiers*, a backwoods woman in *Shy People*.

CLAUS OHM, RICHIE WILLIAMSON, SPRINGER/BETTMANN FILM ARCHIVE, PICTORIAL PARADE. Hair by Gad Cohen; makeup by Ariella

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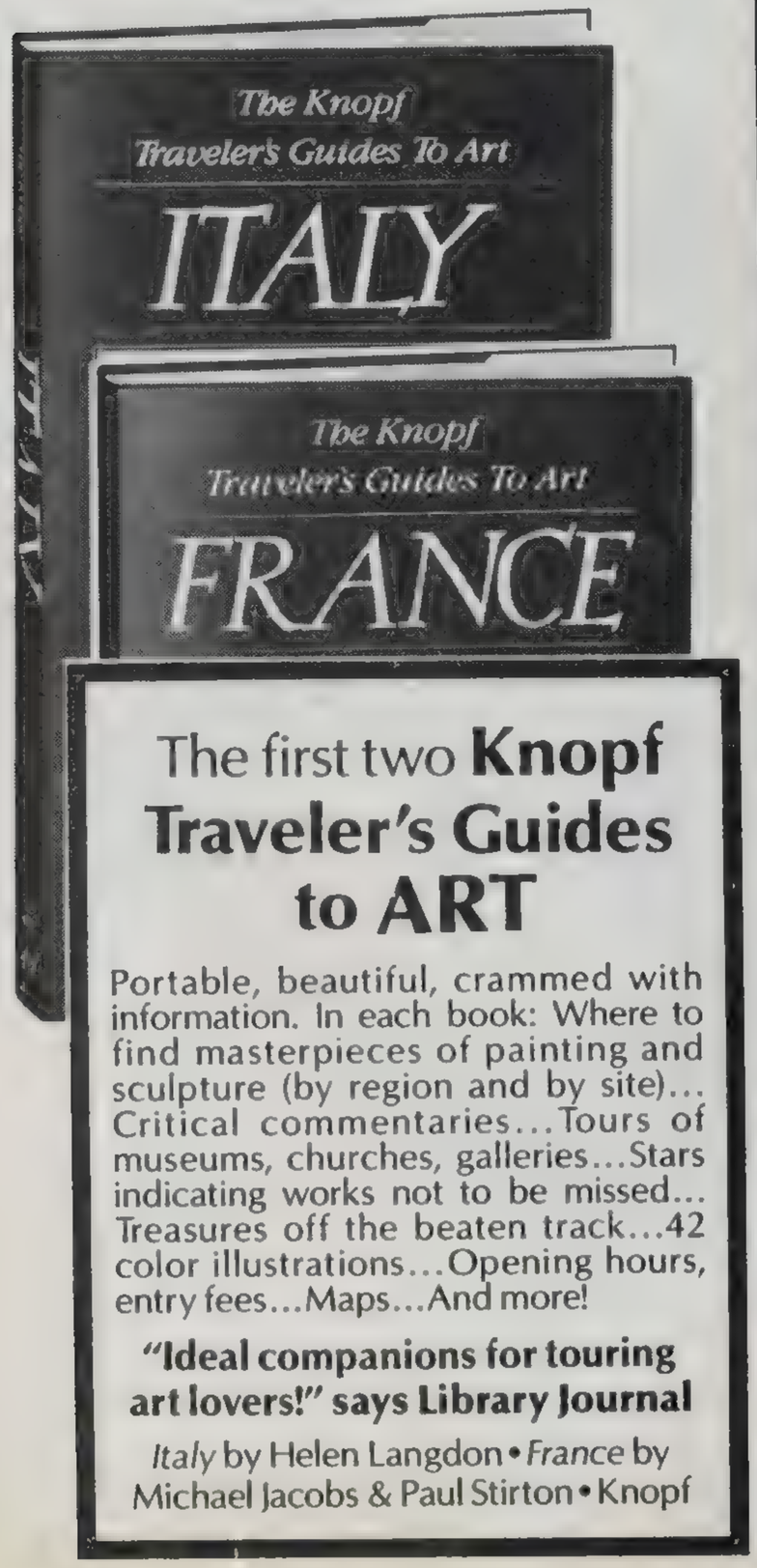

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VIEW

KHAKI SALUTE

Always news for summer in familiar safari style; now, updated in sophisticated weights, paler colors, new—racier—takes on suits, dresses!

n the same way that denim is transformed this summer—to new, polished levels of dressing—so, too, is another rugged sportswear fabric—khaki twill (in its more traditional guise from Banana Republic, *above*). Revived, in part, by the popularity of *Out of Africa*, khaki has taken on not only a new sophistication but a new seasonlessness. "Khaki twill and denim stand up to daily wear-and-tear through all seasons," says designer Michael Kors, who mixes khaki with black for city dressing this summer (*right, below*). "They're gutsy, romantic in a modern way."

Even James Galanos—California's master of couture-level dressing—has designed a turned-out dress and jacket for summer—in khaki cotton! At Krizia, the safari vest layers over white shorts and top (*bottom left*). Mary Jane Marcasiano shows khaki for warm weather suited in flirty mini-skirted turnouts with bandeau tops (*right*). And, Louis Dell'Olio shows just how seasonless khaki cotton can be—by working it in tailored ways (*left*) at Anne Klein II for *fall*.

("View" continued on page 248)

BERTRAND MARIGNAC, PIERRE SCHERMAN, CLAUS OHM

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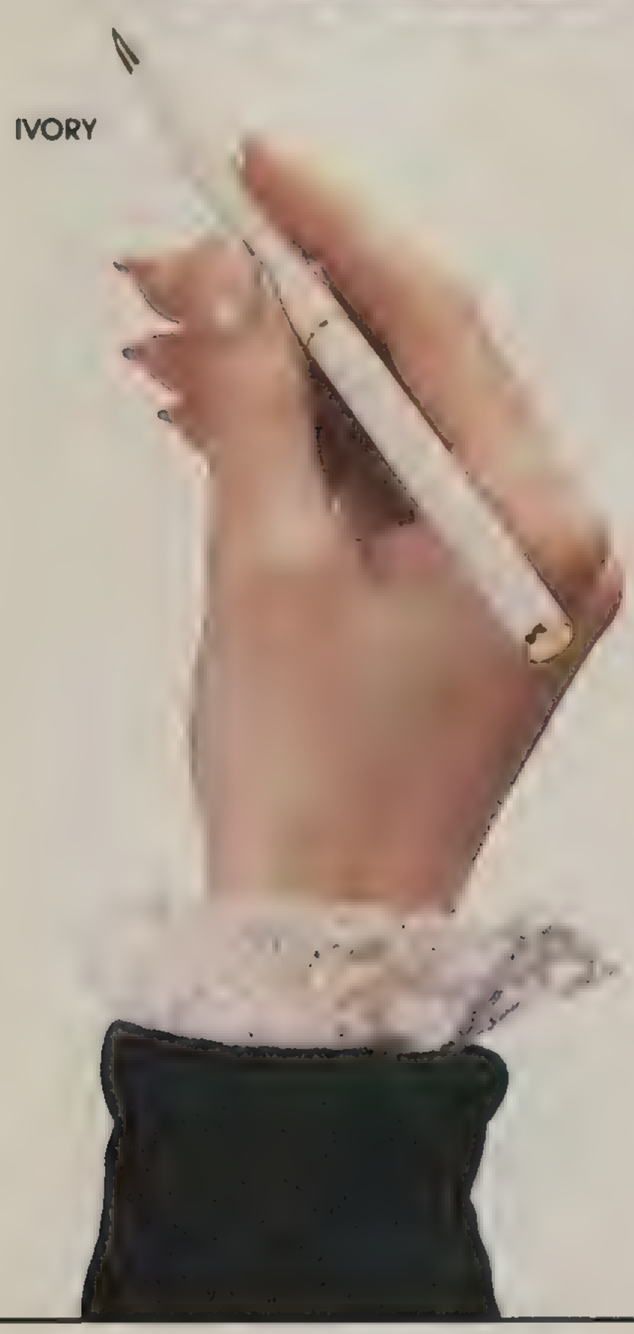

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V-586

VIEW

HEADS UP!

It's been a long, long time since hats took center stage. This season, however, they show up in an irresistible range of colors and styles—berets to Bretons to boaters. Their impact is a dramatic one. Says one designer: "I couldn't consider doing a collection without a hat; it would be like a book without a title."

There's a certain perfection of detail you expect from the European couture collections. And this season, when dressing is notably sparer—uncluttered—any accessory that appears on couture runway after couture runway takes on magnified importance. The accessory that designers clearly like most: the hat—and the way it pulls a look together instantly, reinforcing the season's feeling of tailored control.

And what hats they were! From Christian Lacroix's awe-inspiring fantasies for Patou (to make the point of lace: a giant lace saucer that wouldn't fit through a doorway!) to Yves Saint Laurent's charming—and wearable—straw boaters with colorful snakeskin crowns (*top of page*). Worn with daytime city suits, they added just the right dash, contrasting color and texture. In many collections, hats added continuity: Saint Laurent repeated the snakeskin motif of his hats also in his shoes, earrings; Valentino echoed exquisite beading patterns from hats to dinner gloves.

("View" continued on page 246)

Perfect finish: *top of page:* YSL's straw and reptile boaters with back bows; *above left:* Dior's demure schoolgirl Bretons; *center:* Valentino's snappy straw Scottish caps; *right:* also from Valentino, modified pillboxes; *below:* at Dior, French sailor berets

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VIEW PEOPLE IN FASHION ARE TALKING ABOUT WHAT'S COMING...

What's new? Sizing up fall, fashion names-in-the-news...designers speak out—on questions of costs vs. quality...new shops, city "solutions"...summer star dressing

People are talking about. . . matters of fall and fashion and what's happening with the price of clothes. Most every designer on either side of the Atlantic admits price tags are not getting smaller. Reports Calvin Klein, of his American women customers, "Women are demanding quality more and more and more. They're willing to spend money for fashion, but they want the best. If it's a jersey, it has to be the best jersey; it has to last. There has to be the best workmanship, the best tailoring." Says Geoffrey Beene of the season, "I think a woman will be selective in what she buys, and it had better be better than ordinary." Agrees Joan Vass, "Well-crafted clothes in the best materials can be dull as dishwater if they don't have that extra special 'something.' " Where does that take women? To design, it seems. Says Susie Tompkins, owner and designer at Esprit: "People will spend the extra money for better design. It's the difference between a Braun and a Mister Coffee."

"Women are demanding quality more and more and more," says one American designer. "They want the best"

Seeing stars: This summer, cartoony cut-out stars are splashing across everything from bright red Norma Kamali bathing suits to Vivienne Westwood satin bras to, at LaCoppia, cotton-knit bicycle shorts. Geoffrey Beene, on a highly elegant level, is spraying star pailettes onto jackets and tulle scarves for fall nighttime dressing: They're either odes to Miss Liberty —or to Halley's Comet. . . . Those appealing pandas found on the new "club" ties at Polo/Ralph Lauren also have another life: they're symbols of the World Wildlife Fund. And all proceeds from their sales will go to support the preservation of the world's threatened animals. . . . Each summer brings its own easy-dressing solution, and this summer, it seems, it's a Donna Karan cotton-knit one. Women are stacking up—in black, white, or red—small bodysuits to pair with skirts. The city difference? Over all, long and lean, goes a cotton-knit jacket. . . . Among all the batiks of this summer you'll also find plenty of other sophisticated "primitives": be that a wood-cut print on an Azzedine Alaïa bathing suit or naïve Billy Boy clay jewelry. Prints turn up on leathers at Mario Valentino or North Beach; clay colorings in knits at Adrienne Vittadini. Michael Katz works African patterns on hand-painted silks—in scarves and dresses.

What's new? As much as the world of lingerie could be said to have specific fashions and seasons, the newest lingerie trend now is for pieces that are made of silk knit. At Calvin Klein, soft new bodysuits, bikinis, and tank tops carry the look of classic Fortuny pleating; a ribbed-silk sleep gown, for one, takes up about as much space in a weekend suitcase as a summer-silk muffler. . . . New "designer name" lines, it seems, are becoming more and more specialized —and specific. Come fall, watch for not just Vivienne Westwood Denims but also for a new Bill Blass venture: coats and jackets by Blass, in leathers and suedes. . . . In a summer season for status beach towels, colorful Pucci and Hermès prints have some dashing new competitors. Maud Frizon, for warm weather, has two new towels with witty graphics: one is a heart behind the clouds; the other printed with Frizon-designed sunglasses.

Fashion finds: For amassers of fashion-shopping addresses, now, there's Delettré on Rome's via Della Fontanella di Borghese—a "jewel" of a shop owned by a young man married to a Fendi. What's up, there: A collection of just-designed pieces that often start with "Deco" and take off from there. One wonderful evening cuff? Simply a Lucite "buckle" strung on a black satin ribbon. . . . Rome's Bomba de Clercq is the designer behind the newest knit-collection boutique on Manhattan's Thompson Street—a place for a small hand-painted cotton-knit vest or oversized brightly striped polo sweater. Some Bomba de Clercq sweaters come one-of-kind and handknit: graphic, artist-like, and clearly Italian.

READY FOR SUMMER DRESSING—SUMMER, THAT IS, NEXT YEAR? FROM FIRST—FABRIC—REPORTS, WATCH FOR DRESSING IN "NO COLOR"—IN "OUT OF AFRICA" NATURALS, KHAKIS, SUMMER BROWN WITH WHITE OR BLACK. STRETCH FIBERS—FOR A BIT OF HOLD—COULD CHANGE THE SHAPE OF EVERYTHING FROM A BLOUSE IN CREPE DE CHINE TO A SUIT IN GABARDINE OR DENIM.

Each season's fashion vocabulary seems to acquire its own set of new "names"; come fall, those are apt to be London's Rifat Ozbek, or Alistair Blair, New York City's David Cameron, Milan's Romeo Gigli. Ozbek—an old-timer among newcomers—is inspired by classic ballerinas—for trumpet skirts and flats at night, "comfortable chic" day dressing. At Romeo Gigli, a long roomy coat slides over a wrapped-to-the-body jersey dress. Fairy-tale flounced skirts give a sense of the intellectualized romantic. David Cameron, instead, counts on A-line skirts, pullover dresses, narrow pants shapes. "I feel strongly about the suggestion of shape, not clothes glued to the body," says Cameron. His inspiration? "The wholesome sensuality" of Southern California. "I don't want to see girls looking like they've been in nightclubs five nights in a row. I want girls to look like Doris Day!"—KATHLEEN MADDEN

"For years, soap and water
was my only bedtime ritual. Now
I know that it takes more to keep my
skin looking beautiful. So every night, I turn
sleep into beauty sleep.
Every woman needs a little Ritz."

Every woman needs
Age-Zone Night Energizer
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Tonight, turn sleep into beauty sleep. Wake up with smoother, healthier, more resilient skin.

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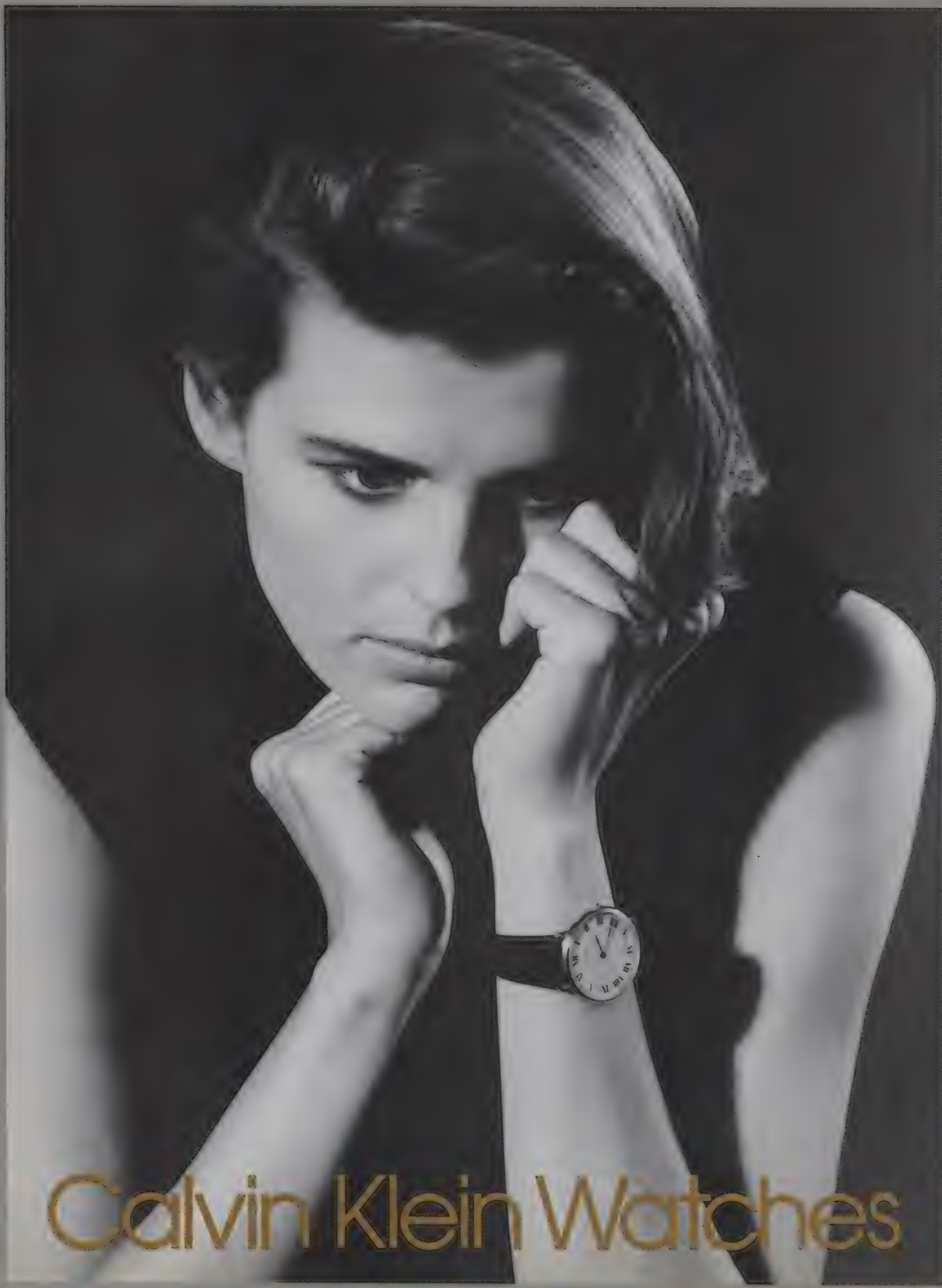

Calvin Klein Watches

SUMMER ANSWERS

How to make sense of summer from a fashion standpoint? It depends on where and how you spend these few months—city, beach, working, not working, whatever. For each there are differences to know about, new answers—answers you'll find inviting, appealing—if you know what you're looking for.

THE CITY SIDE OF SUMMER

First, the hard part. Summer or not, there's the question of what to wear in an office, in a city; what to be "dressed" in for day. Not surprisingly: a jacket still holds. Think in terms of an easier, shirtier, safari-like jacket; softer, very movable.

The real key to daytime dressing now: a crisp white shirt. In cotton sheeting, in cotton poplin, in anything that's not limp or wiltable. A shirt designed to have a little "more" going for it, and not a simple classic. And with it, a good-looking new skirt—high-waisted, curvy, shapely, leggy (what looks distinctly out of place in a city setting—anything long and droopy and don't let anyone tell you otherwise). Add a shiny, wide leather belt, a sturdier high-heeled sandal—you're dressed . . . and it feels terrific.

Easier version of day dressing: new softer pull-on pants with a matching T-shirty top in silk, in seasonless, thin jersey. With the top tucked neatly inside, a flat spectator shoe—hot-weather style—perfect travel style—at its coolest, its best.

As for day dresses, here and there, you'll find a few good choices. Sleeveless white denim; belted, sharp. Narrow, back-buttoned white cotton faille. Don't fall for every summer dress and skirt that comes your way; most belong on a beach—to really work, they need a strong presence, a degree of difference.

WHAT HAPPENS AT NIGHT

Hot summer evenings set a mood all their own. And there are certain dresses you always dream of owning for those nights—leggy, flirty, all-out pretty. Dresses you just slip on over bare skin and forget about—you know how charming they look (and they take very little in the way of accessories—an interesting earring; a bare silver-and-mesh slingback). The best of those dresses this summer: short dinner dresses in black or in white (silk, cotton pique, thin cashmere knit) that are barer than ever—with halter tops, cut-out or criss-cross backs.

THE EASY SIDE OF SUMMER

This is the part you've been waiting for if, like most of us, your favorite summer time is beach, vacation, country, non-working time. For those moments—whether you call them "resort" or "leisure" dressing—clothes with a different character this summer. Much leggier. Much barer. Much more ornamental. Thoroughly charming. Dressing that starts with a new sense of the body . . . and with a certain freedom that comes from clothes you just pull on, pull up, pull over, or wrap and tie.

The newest: the batiks—strong, exotic patterns in breezy shirts, bare tops, sarong skirts, mini-dresses. Batiks to wear with a new kind of summer sweater—a lightweight, soft sweater that pulls on and ties . . . that slides off a shoulder . . . that exposes a midriff. Sweaters in stone, in sand—perfect neutrals against patterns.

On the relaxed side of summer—swimsuits. Something else you've been waiting for and this summer, well worth the wait. What's interesting: the variety—suits bare and covered, thin, thinner, and thinner yet. Where to start? If you're looking for maximum exposure, maximum effect . . . if you're looking for the most sophisticated, new, next-to-nothing maillots, start with the suits in this issue—suits bare in ways you've never imagined . . . and in rich, sensual, earthy colors you've never seen before.

A FEW WORDS ABOUT HAIR AND MAKEUP

. . . and about what makes the best summer dressing "work." It almost goes without saying: that a more natural, freewheeling kind of beauty prevails in summer. Skin is lightly tanned (and sun protected) and takes the most minimal makeup. A touch of bronze blush. A matte orange lipstick, finger-applied for sheerness. At night, the addition of a metallic eyeshadow or a gold lip color—nothing overdone. . . . Hair is longer and less "done" . . . slicked back wet or left to air dry. These looks: symbols of a new beauty approach that's very apparent throughout this issue (starting with the cover): minimal, uncomplicated, but, clearly, far from ordinary.

It doesn't just happen: skin and hair have to be in top condition to sustain this minimalism. The same way that a healthy, well-toned body allows for a certain freedom in fashion, so well-cared-for hair and skin allow for a new freedom in beauty.

The idea: you can get away with a lot less—if you have the right base as a starting point. You can also get away with a lot more: it gives you the confidence, the self-assurance to be a little more daring, to go farther, to try something a little different. And this is the perfect time to try: the best clothes this summer invite a certain spirit of adventure. Perfect example: the batiks which lend themselves to a gutsier, stronger way of accessorizing, to new natural-textured jewelry: horn and coral, ivory, wood, turquoise. How much becomes a matter of choice, of just how far you want to go.

To say that everything is easier in summer is to repeat a time-worn cliché. The truth: it is and it isn't. Certainly, there is a free-and-easy turn to fashion; it's the story that starts on the following page. But there's a different kind of ease and it applies to fashion now—when it's good—regardless of time or season. It describes a modern way of dressing that's less uptight and constrained—just as "every hair in place" is no longer an ideal description of what modern hair looks like, a look that's too "perfect," too precise is no longer an ideal.

It isn't simply a question of being dressed, but of looking and *feeling* as attractive as possible—and it implies a much freer, much easier attitude. Appropriateness still counts, of course, but a jacket can still be appropriate and you can push up the sleeves or belt the waist . . . a top can be appropriate and be as easy as a sweater, if not an actual sweater, and a skirt, easy to get into, easy to move in. This ease is not only what's better; it's what's best about fashion today, and it's something to keep your eye on as summer moves into fall.

It's all here!—sun, sea, blue skies. . . the best of summer, and of hot-weather leisure dressing. The news: unexpected, versatile pieces—strong batiks to spare sweaters—that help create a personal, freewheeling style. Pieces like Peter Kear's upbeat version of summer's long, loose go-over-every-thing shirt—in two blue-mix batiks, with red-print sleeves, banded cuffs, a black-print collar! About $335; Linda Dresner, NYC; Bellitza, Chicago; Arroppas, Newport Beach, CA. In the same spirit, the most attractive makeup is minimal; the prettiest hair is longer, simple, free moving. The sun, sea, skies these eighteen pages: the beautiful Caribbean island of Barbados. Hair, Pascal Cruca for Bruno Dessange. Makeup by Rumiko. Details, see next to last pages.

THE NEWS IN HOT-WEATHER
DRESSING—EXOTIC BATIK
PATTERNS; SMALL, BARE
SWEATERS; BODY-ORIENTED
CLOTHES YOU JUST PULL
ON, PULL OVER, WRAP,
OR TIE. IT ALL HAS A NATURAL,
UNAFFECTED
CHARM...

free and EASY

The top of summer: a bare little sweater, so lightweight and pliant you wear it tied above the waist, rolled at the neck, sliding off the shoulder . . . any way! Example: Joan Vass's slit-front silky knit, *opposite page*, in one of the new stone colors. Perfect with these full hand-painted silk chiffon pants; with any skirt. Sweater, Joan Vass N.Y., about $350. Henri Bendel; Neiman-Marcus. Pants by Giorgio Sant'Angelo Designs, about $150. To order, Giorgio Sant'-Angelo Designs, NYC. . . . No summer's complete without a small, cool mini-dress. One of this summer's prettiest, *this page*, in a batik with a navy collar, worn with a shirt in another batik. From Emporio Armani. Dress, about $230. Shirt, about $95. Giorgio Armani Boutique, NYC. Details, see last pages.

Wayne Maser

FREE AND EASY

the batik beat

FREE AND EASY

the batik beat

Even in a season of standout swea[illegible], Kenzo's apparition stands out. It's black with an arresting pattern of glittered gold and color; small and short with a slide-y neckline, a shape so versatile you can wear it buttoned back or front. With it, the season's standout third: a small batik sarong. What could be easier to wear, pack, enjoy than a skirt you simply tie around your body as close, as bare as you like? Sweater, about $250. Kenzo Boutique, NYC. Skirt, China Seas, about $20. China Seas: NYC; Chicago; Los Angeles. . . . With the same "natural" feeling, *this page:* a slightly bigger but easy cotton sweater, another batik-pattern sarong skirt. Sweater, by Zoran, about $100. Zoran NYC; Washington DC; Beverly Hills; Linda Dresner, Troy MI; Daniel Foxx, Palm Desert CA; Miki, Mill Valley and Berkeley CA. Silk skirt, Linda Allard for Ellen Tracy, about $126. Lord & Taylor; Famous-Barr, St. Louis MO. Details, more stores, see last pages.

Wayne Maser

FUSS AND EASY

the batik beat

Part of the wind-down ease that's one of summer's pleasures, the freedom that comes with wearing fewer clothes, less makeup. And this summer, the "freeing-up" is freer than ever. The prettiest makeup is the bare minimum—sheer textures, neutral or natural color on the eyes, lip color you can see through, like Chanel's Tawny, *this page*. All you need when you're out in the sun—a big straw hat; a smidge of sarong skirt (with or without a top depending on where you are, how you feel); some wonderful natural—wood, ivory, horn, coral—jewelry. That's it. Except for—and it may be the most important thing of all—sun protection. A good choice, Chanel's Total Protection Moisture Cream. The cotton batik sarongs, *opposite*, from China Seas, about $20 each. The hat by Maggie Vall. *Left:* Hair by Sam McKnight. Details, stores, see last pages.

Wayne Maser

FREE AND EASY

the batik beat

By any measure, this summer's tulip-and-skirt dressing is sweeter, barer, less predictable. It can be as offbeat and exciting as Yohji Yamamoto's cotton batik shirt with the tiniest, rugged-edge suede "sarong", right. Heightening the effect —the low-slung belt, the big cuffs, the earrings. Shirt, about $310. Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Urban Camouflage, Houston; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. The "sarong" by Michael Hoban for North Beach Leather. ...Another of the season's terrific sweaters, opposite, Zoran's cotton knit—loose, easy, cropped short. It could be summer's best "extra," the sweater you wear over every skirt and pants you own. This shirt, Sonia Simon's silk batik-pattern cardigan. Sweater, about $260. Zoron, NYC; Washington DC; Lois Gross, Shreveport LA and Magnolia AR; Linda Dresner, Troy MI; Elio Fryar, Houston; Daniel Fox, Palm Desert, CA; Neiman-Marcus, San Francisco. Skirt, about $300. The Great Salt Marsh, NYC. Details, more words, last page.

FREE AND EASY

...the beat goes on

Summer's collection themes—the [illegible] pattern, body [illegible] or a raffia [illegible] hide—also [illegible] night. The result [illegible] little dresses like [illegible] Mlynek's [illegible] dress, dressed [illegible] with [illegible] for easy evening [illegible] strolling at [illegible] About $750. [illegible] Goodman, Tully [illegible] Philadelphia; Ruth [illegible] Baltimore; Rampoll [illegible] Coconut Grove FL; Fran [illegible] Blue Dog Catherine [illegible] Eumuda. . Another [illegible] sheer, this page, Gianni Versace's strapless [illegible] in a deep floral with an attached "scarf" that drapes around it. To wear straight and below the knee or gathered up the hem with a big jeweled pin as we did here. Dress, about $1450. Gianni Versace Boutique, NYC and Scottsdale AZ. Details, more stores, see last pages.

Wayne Maser

Free-spirited (barer) new shapes, soft, lightweight textures...and white—what more could anyone want?! The message fast, *this page*; Donna Karan's terry cloth cowl-neck top—square-cut to the waist—the shape of the season—worn with Ripcosa's string bikini. Top, Donna Karan New York, about $100. Saks Fifth Avenue, NYC; Charles Sumner, Boston; Liberty House of Hawaii. Bikini, about $11....Perfect to pull on for cooling-out: Christian Kenth's easy-going calf-length skirt, *opposite*—laced for a more provocative look. About $130. Fabric by Jasco. Phoenix Fashion, Sausalito CA. Rolex watch, both pages.... *Beauty Note:* What works for hair in the sun, *opposite*, mousse—with sunscreen—from Philip Kingsley's new Sun Survival System; for skin—new Oil-Free Ultra Block gel with SPF 15—from Elizabeth Arden. Both pages: Sheets, White Linen. Hair, Sam McKnight. Details, last pages.

Wayne Maser

summer

whites

barer is better!

The difference: the ease, the appeal of white!, the extra bareness. *Below*: New look of a summer staple: Benetton's viscose tank—worn with matching shirt . . . a dangle of silver necklaces. Tank, about $20; shirt, about $48. At Benetton stores . . . . To pull on and—in most cases—be as "dressed" as you want: Rebecca Moses' sweater dress, *right*—narrow, sleeveless . . . with a low U-back! Dress, about $150. Bergdorf Goodman; Nan Duskin; Montaldo's; Burdines; Gidding-Jenny, Cincinnati OH and Indianapolis IN. Details, more stores, last pages.

Wayne Maser

FREE AND EASY

summer whites

FREE AND EASY

summer whites

FREE AND EASY

the bare minimum: new maximum-exposure swimsuits

Bathing suits that stretch the meaning of "next to nothing!" Starting with Issey Miyake's cut-out and tied "wrap," *left*—sewn at the sides for a closer fit. Suit, about $350. Bergdorf Goodman; Toby Lerner, Philadelphia; Ruth Shaw, Baltimore MD; Ultimo, Chicago....A maillot with the body consciousness of a bikini...and then some! *Right*: Liza Bruce's seamed and cut-out suit. About $110. Bonwit Teller; Splash & Flash, Newport Beach CA; Bullock's....*Beauty Note*: When you're barely covered—the best bet: a waterproof SPF 15 sunscreen. Good example—Coppertone's. These six pages, hair by Pascal Crucq for Bruno Dessange, makeup by Maria de Schneider; photographed in St. Barts. Details, next to last pages.

Wayne Maser

Hardly for the unadventurous: attention-grabbing new-style string bikini by Gottex, *left*—in a dusky sable—with tiny adjustable triangle top, loincloth bottom. Antron/Lycra suit, about $52. Saks Fifth Avenue; Jerrie Shop, Cedarhurst NY; Jordan Marsh, Florida; Sakowitz....A maillot with as much attention to detail as the most form-fitting dress: Anne Cole's narrowly strapped, bronzed sheath, *right*—seamed to hug the body. Nylon/spandex. Anne Cole Collection. About $38. Lord & Taylor; John Wanamaker; Rich's; Dayton's; Robinson's California; I. Magnin....*Beauty Note:* When not to be daring—with skin care! Sun filters with built-in moisturizers are safe and smart. *Left:* Nivea's Ultra Sun Protection SPF 15 (from their new collection). Details, more stores, last pages.

Wayne Maser

FREE AND EASY

the bare minimum

FREE AND EASY

the bare minimum

Daring bareness one step further: G-string bikini bottom, wear right—by Ellen Ann Dobrow—with adjustable "loincloth" front—is easily adaptable to wear with a tank top and short skirt (not shown) for more coverage. Cotton/polyester/Lycra suit, about $70, Hemi Dendel, Rockwatch.

Wonderful wraiths of primitive color, for right, Michael Katz's striking hand-painted maillot—wrongly slimped, sadly cold-pressed! Antron/Lycra suit, about $160, Burgdorf Goodman, Champagne On Ice, Brooklyn; Lois Geans, Shreveport LA; The Sazebo, Dallas; Frost Bros., San Antonio; Capricon, Scottsdale AZ and La Jolla CA. . . . Beauty Note: With extra bareness on the beach, extra moisturizing is a must. What does the trick, after tanning, far right: Bain de Soleil Tan-Extending Moisture Lotion. Details, more stores, sun last pages.

Wayne Maser

Summer in the city

a perennial summer quest: finding clothes that deliver the finish you need for city dressing

On these ten pages: some of the best answers around—dressing with a new easygoing attitude; dressing with enough presence and polish to go to town.... Dressing often in separates, often pulled together with a jacket; mostly in neutral colors and silky fabrics for a dressier edge. A perfect example, *far left*: Perry Ellis' soft, soft new take on pants dressing—a slouchy, white-edged, cream silk jacket with matching roomy trousers—as easygoing as pyjama dressing. Perry Ellis Collection. Jacket, about $340. Pants, about $240. Late May at Bergdorf Goodman.... *Near left*: From Zoran, an equally effortless approach: khaki cotton pull-on tapered pants and cream silk knit T-top—what could be easier? Top, about $250. Pants, about $220. Zoran, NYC; Washington DC; Lois Geans, Shreveport LA and Magnolia AR; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Lou Lattimore, Dallas. These six pages: Hair, Christiaan; makeup, Andrea Paoletti. Details, more stores, last pages

Arthur Elgort

Summer in the city

real find: a white dress

The answers for summer city dressing continue, with dresses—often hard to find for city days—now shorter, shapelier, and in white, the "color" of the season. *Left*: Sleek, small, simple—Albert Nipon's cotton faille dress held with a broad belt—the accessory of the season. Albert Nipon Boutique. About $145. Bonwit Teller, NYC; Montaldo's; Rich's; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Harold Grant of California.... *Right*: Fabrice's little white dress with black buttons down the back—terrific in cotton denim, a theme of the season, now suitably polished to work in the city. About $410. Martha, Palm Beach and Bal Harbour. To order at Saks Fifth Avenue; Jimmy's, Brooklyn NY; Linda Dresner, Troy MI; Ella Pryor, Houston. Details, stores, last pages.

Arthur Elgort

Summer in the city

a new white shirt

It could be a skirt and blouse, when they have "more." Case in point, *near left and right*, from David Cameron—a name to watch—a "workshirt" in white cotton sheeting, and a slick "sharkskin" denim skirt, zipped waist to hem. Shirt, about $210. Skirt, about $165. Turnout, Saks Fifth Avenue, NYC. Skirt only, Plage Tahiti, Philadelphia; Pompian, Chicago; Robinson's, California; I. Magnin....Expertly handled elements from Donna Karan, *far right*: a white cotton poplin shirt with a short curvy black cotton poplin skirt, and wide belt. Donna Karan New York. Shirt, about $135. Skirt, about $135. Late May at Saks Fifth Avenue; Gidding-Jenny, Cincinnati OH; Henry's, Wichita KS; Liberty House of Hawaii; Holt Renfrew of Canada. Details, more stores, see last pages of this issue.

Arthur Elgort.

Arthur Elgort

Summer in the city

a sense of finish with ease

A new solution for city dressing: easygoing new ways with established options. It starts with a new turn to "grey flannel" for summer, *opposite*: Zoran's seasonless grey wool flannel top and matching pull-on pants. Top, about $300. Pants, about $350. Zoran, NYC; Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Neiman-Marcus, San Francisco. . . .And a new approach to a safari suit, *near left*: Genny's collarless khaki jacket with a matching skirt—together, a less complicated rendition with the dash you expect. About $720. Charivari, NYC; Loretta Blum, Dallas; Perkins Shearer, Denver; Amen Wardy, Newport Beach CA; Giorgio, Beverly Hills. Hair, these four pages, Hamid. Makeup, Andrea Paoletti. Details, more stores, last pages.

VOGUE PATTERN #9593

Summer in the city

a new shine to fabric

VOGUE PATTERNS

Essentials for city dressing, any time of the year: an attractive suit, a good-looking coat. The newest versions, right here, to sew in silk taffeta—a fabric that's lightweight yet crisp, that takes pale colors beautifully and imparts the polish of a subtle shine. You can see its effectiveness, *left*, in a little cropped jacket with the snap of gold buttons, the ease of sleeves that roll up, and a very slim matching skirt. Vogue Pattern #9593. Fabric by Shamash. . . . *Right*: A coat to cover summer city dressing day into night—knee-length, notch-collar, uncontrived and very effective. Vogue Pattern #1614. Fabric by Horikoshi. Details, sewing information, next to last pages.

VOGUE PATTERN #1614

Arthur Elgort

WOMAN OF THE YEAR

CORAZON AQUINO

Ladies and gentlemen, in one hand we have the magician's top hat, in the other the common housewife. We put her into the hat and wham! we pull out a president! All while evil Marcos and Imelda are pushed out of the picture. They have taken their country's wealth with them, it's true, but Cory has all that is needed for now: the respect and love of the Filipino people. This story sounds like a fairy tale about one touched by a magic wand whom the free-thinking world wants to believe in.

I don't agree with that version of the story. I seem to remember pictures from 1983, of the widowed Corazon Aquino marching in despair and anger toward Manila. That march was to have the greatest of political significance: it was the beginning of the end of Ferdinand Marcos's long-lasting dictatorship. And Corazon Aquino, in all her pain, was perhaps the first one to realize it.

I see her at different political rallies, a low-key figure. She had to be low key in the face of encroaching repression. The fairy-tale syndrome helped her, and the Monarch and the beautiful Wicked Stepmother never stooped to consider their petite and bespectacled Cinderella-enemy. Cory didn't polish her nails, as Imelda remarked; but she certainly filed them for the fight. She knew how to listen to the people, and what's more, she read the people's minds—the quintessential ability of any politician. She certainly must have learned a great deal during all those years when she played elegant housewife to her conspiring husband.

The political murder of a loved one is the motor that will push any intelligent woman forward. Just in Latin America, we have all these examples: Domitila Chungara, who fought for the miners' union in Boliva; Rigoberta Menchú, a spokesperson for the Maya Quiché Indians, who are still being bloodily exterminated in Guatemala; and, of course, the Mothers of the Plaza de Mayo, dubbed the Madwomen by the military dictators in Argentina—mad, yes, because they alone dared to oppose the regime.

Corazon Aquino has gone one step forward. *The* step. She has reached office. Let's pray she will be able to maintain her balance in this very complex politico-economic situation, where even the most seasoned politician would be threatened. In a short time she has proved to have the necessary wisdom and the guts—and the peoples' support. Hers is the most democratic of governments, even if it is a *de facto* one. "Cory, Cory" was the only name heard across the Philippines during the spurious elections, and shreds of yellow raffia and yellow ribbons still hang from some military tanks. A miracle, a song for the free world in which Aquino is the soloist, all dressed in yellow, the color of her party, so unbecoming to the complexion but so luminous to the spirit.

We celebrate the notion of a "constitutional revolution" that has been born from this woman. She is called Cory but her name is Corazon, meaning *heart*. And she means it.

—Luisa Valenzuela

James Hamilton

HOW DID AN UNPREPOSSESSING WOMAN UNDO ONE OF ASIA'S MOST DURABLE DESPOTS—AND EMERGE AS THE PHILIPPINES' JOAN OF ARC? BY JOE CONASON

As a political and moral phenomenon, Corazon C. Aquino is something new under the sun. Having chased Ferdinand Marcos, his wife, Imelda, and their entourage into exile, Aquino is now president of the Republic of the Philippines. She inspired, by her willpower and the projection of her own decency, honesty, and compassion, a bloodless revolution that secured her victory and ousted Marcos's corrupt regime.

Her success has forced reassessments on the left and right, in the U.S. as well as abroad. Her victory confounded radicals of the left, who now must question their own failed strategies, their rejection of electoral politics, and their isolation from the masses. She has also stripped away the complacency of the Filipino middle and upper-middle classes, warning the oligarchs (including her own family) that "sacrifice will be necessary." She forced a recalcitrant Republican administration, faced with a shift against Marcos in U.S. public opinion and the potential loss of U.S. military bases in the Philippines, to make the right choice—which, in turn, led to a rethinking of American policy toward authoritarian client regimes. For the first time in a generation, the U.S. has honored its democratic rhetoric abroad.

Every dictator in the world, especially those with American backing, is looking over his shoulder these days. That may be Cory Aquino's more profound accomplishment, for her successful application of democratic ideals has provided an instructive example for other peoples saddled with dictatorships. She will be prominent among a new group of Third World leaders—pragmatic nationalists—who don't intend to see their countries run by the U.S. military or ruined by the International Monetary Fund.

Aquino's qualifications for president or revolutionist did seem slender. Aside from being the widow of Benigno S. Aquino, Jr., the slain leader of the opposition, she was little more than a grandmother and housewife. Many observers, including some who had known her for years, thought this American-educated daughter of a wealthy sugar-plantation family was a nice little woman, deserving of sympathy perhaps, but certainly no threat to one of Asia's most durable despots. It was very much to Cory Aquino's advantage, in fact, that everyone underestimated her. In a matter of months she transformed herself into a Joan of Arc, gathering her unarmed forces into an unstoppable movement.

The story behind Cory Aquino is like a combination of *Macbeth* and *Dynasty*. Most accounts date from the assassination of her husband, nicknamed Ninoy, as he emerged from a plane at Manila's airport on August 21, 1983, after three years' exile in Boston; but her story actually begins much earlier.

Her full name is Corazon Cojuangco Aquino; and like most Filipinos, she has Malay, Chinese, and Spanish ancestors—a legacy of native, trading, and colonial influences. The Cojuangco family is one of the nation's richest, with banking and commercial holdings as well as an enormous sugar plantation in central Luzon, the main Philippine island. The family is one of the dominant clans that Filipinos of all political persuasions call "the oligarchs." (Aquino's campaign headquarters was the family's seven-story office building in Makati, Manila's business district.)

Though her family was the wealthiest in Tarlac province, it was not necessarily the most illustrious; that distinction may have belonged to the Aquinos, the neighbors, close friends, and sometime political rivals of the Cojuangcos. Although Cory's father and brother were both congressmen, Ninoy's father was a cabinet member.

Before the Spanish came in 1521, the Filipinos had a matriarchal culture that in some places was also matrilineal. But Spanish colonization fostered a culture based on *machismo*. Though Cory was educated at expensive private and Catholic schools in the United States, she says there was no question of her having her own career after she married Ninoy, in 1954.

As she tells it, even a liberal politician like her husband saw little room for women in politics—"particularly his wife," she says, with a touch of irony. "There were so many 'no-no's as far as I was concerned.

"Just a year after we got married, we both agreed that since Ninoy would be in public life, I would be primarily a mother," she recalls. "He discouraged me from having a career, and I didn't fight him, since staying at home was commonly accepted once you had a family. As his political career progressed, I became equally convinced of how essential it was for me to be with my children. If both parents had been busy doing their own thing, I'm afraid my children would not have grown up to be the responsible persons they are now." She has four daughters and one son, who are widely admired for their maturity and intelligence, although only Aquino's youngest daughter, Kris, took naturally to the campaign trail. One family friend boasts, "They are not the typical oligarch kids, into fast cars, expensive clothes, and drugs. And Cory herself gets the credit for that."

Before her political career began so abruptly, the children were Cory's life. She takes enormous pride in having raised them under stress, such as when Marcos, who declared martial law in 1972 to avoid facing Ninoy in a presidential election, incarcerated her husband for eight years.

Only because the children are now grown did Aquino agree, rather reluctantly, to become a presidential candidate. Her mother-in-law, Doña Aurora Aquino, who is quite close to Cory, cried when the notion began to circulate. Doña Aurora says, "I asked her if she wanted to run, and she said, 'Ai, Mommy, no!'" But she did want to destroy "Mr. Marcos," as she always calls the former dictator, and she realized that the opposition wouldn't unite behind anyone else. Her mother-in-law claims that Cory's reluctance was so great that she even stipulated conditions for her candidacy that she thought would never be met. "She said, okay, she would run if there was a snap [sudden] election, because she thought there would be no snap. And she told her supporters to get a million signatures, because she thought they wouldn't do that. But they did."

Aquino is herself quite candid about the unlikeliness of her current role. Her husband, who may have suspected that he would someday be murdered, told her and friends *(Continued on page 362)*

Joe Conason *is a staff writer for the "Village Voice." Research for this article was contributed by Jennifer Morgan.*

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution Washington, DC

GEORGIA O'KEEFFE 1887-1986 A revolutionary personality, a creative genius. By Barbara Rose

Georgia O'Keeffe, 1984, before an enlargement in fiberglass of "Abstraction," a sculpture that she originally made in plaster in 1945. She wears a brooch made for her by Alexander Calder. Opposite, "Goat's Horn with Red," a 1945 pastel.

Bruce Weber

Georgia O'Keeffe, the school teacher from Sun Prairie, Wisconsin, met Hoboken-born photographer Alfred Stieglitz in 1908. She was twenty-one and he was forty-four. Sixteen years later they were married, but she always insisted on being called Miss O'Keeffe. Few would dispute that she was one of the most remarkable women of this century. From the moment she decided to paint, talk, dress, and live the way she pleased without regard for convention, she became the subject of controversy. At a time when women were covered from neck to ankle, she posed for nude photographs that are among Stieglitz's most inspired and passionate works. As bold and talented as she was beautiful, she was destined to become a legend.

Seeing O'Keeffe as Stieglitz did, we realize the shy young woman who would become a redoubtable figure of power always had "star" quality, and she knew how to project it. She was one of the first artists in the world to paint completely abstract works. Beginning in 1914, she produced a series of charcoal drawings and watercolors that were not only totally abstract, but also prophetic of color-field and minimal styles developed well after World War II.

That an American woman should have played a pioneering role in art history was doubly surprising, considering America's cultural dependence on European precedent and the difficulty women of O'Keeffe's generation had in accomplishing anything at all in a man's world. Certainly O'Keeffe's stubborn character had a lot to do with her ability to break new ground and discard stereotypes. Her intelligence and keen instinct also oriented her toward the genuinely new.

Like Stieglitz, she was deeply moved by great classical music. Early on, she worked while listening to music; her most abstract works are pure emotional expressions, in the same way that music expresses emotion. The analogy between painting and music, first explicitly pointed to by Kandinsky in his 1911 essay "On the Spiritual in Art," was essential to the development of abstraction in art. Stieglitz translated the essay from German into English and published it the following year in his magazine *Camera Work*. The lack of European influence in O'Keeffe's work is one source of its profound originality. The roots of her style are not in either Impressionism or Cubism. She never fractured form or color; her images have a wholeness and a unity that one associates with the work of Newman, Rothko, and their heirs. The impact and drama of O'Keeffe's art depend on the way she composed a canvas, dividing the field into large simple shapes or zones rather than adding and subtracting elements to balance them out through rhymed forms. Her enlargement of objects in close-up views inspired by photography enlargement augments that drama.

The originality of O'Keeffe's compositions was also a result of her training with Arthur Wesley Dow, who taught a method of composing based on Japanese rather than Western design. O'Keeffe also loved Chinese landscape painting, with its many ellisions and telescoped space. She was naturally attracted to simplicity and refinement, craft and elegance; and she found these qualities in Oriental art.

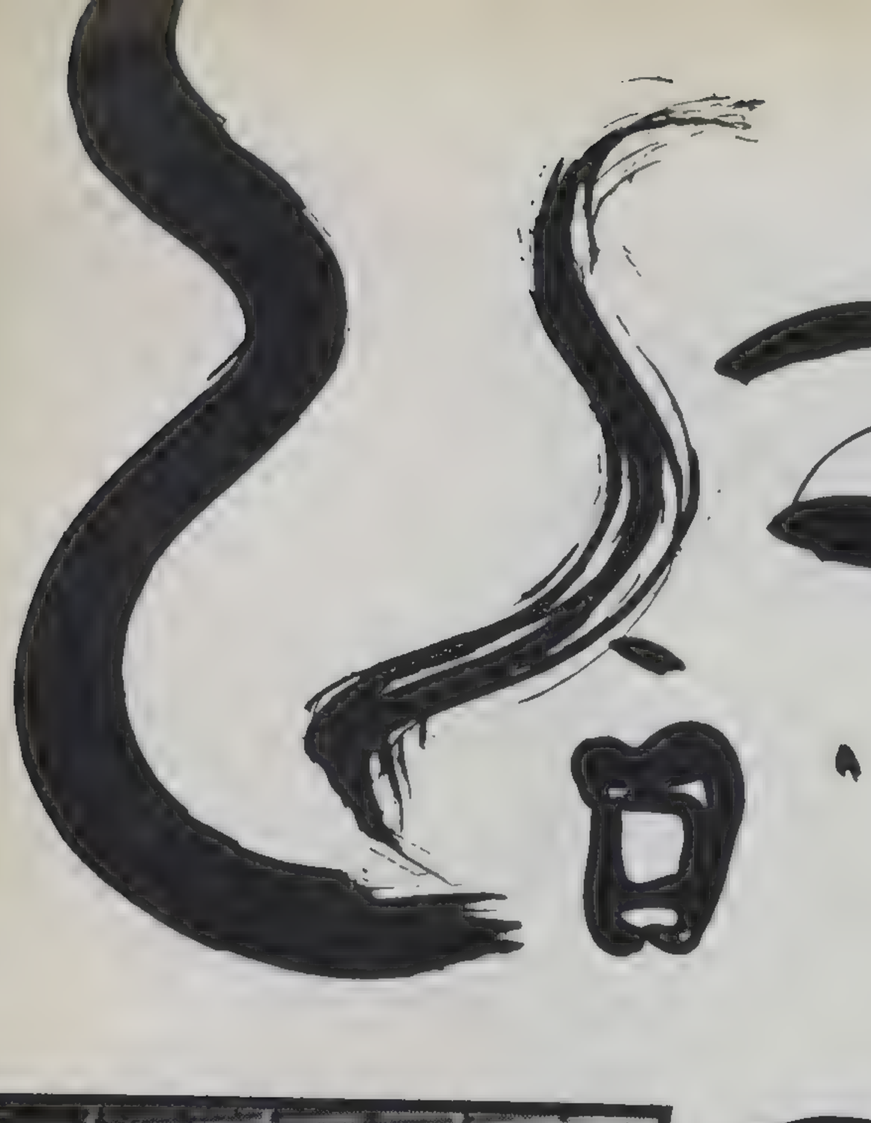
Austerity and ritual were part of her life in New Mexico, where O'Keeffe lived during the summer beginning in 1929, and where she moved permanently after Stieglitz' death in 1946. But she lived more like a Buddhist monk, who deals with the world on his own terms, rather than a cloistered nun. Her own personal style matched her art: she wore kimonos, especially made for her, either black or white in different fabrics depending on the season, modestly closed with the pin in the shape of her initials designed for her by her friend, the sculptor "Sandy" Calder. She also kept an early mobile hanging in the living room of her adobe home, not far from the skeleton of a rattlesnake and some smooth stones whose forms also pleased her.

Georgia O'Keeffe was that truly rare phenomenon: a revolutionary personality. Much to her amusement and often to her ire, the feminists made her their heroine. But she hated the herd. She had about as much use for being known as a woman artist as she did for being called "Mrs. Stieglitz." She was determined to be, and she was, totally herself. That self was complicated and contradictory. She could be alternately witty and wise, cruel and capricious, loving and warm, remote and icy, outrageous and reticent, demanding and giving, and, above all, in life as in art, totally unpredictable. She was so singular in her personality, temperament, and tastes that it is absurd to think of her as anyone's role model. It is certain she will remain a controversial enigma, a surprisingly small woman who was always larger than life; it is equally certain there will never be another Georgia O'Keeffe.

GEORGIA O'KEEFFE

O'Keeffe's 1924 oil, "Dark Abstraction" (opposite) is a striking example of her studiously simplified, nature-based art. Above: the artist as photographed by her future husband, Alfred Stieglitz, at Lake George, New York in about 1918.

Above: Zabriskie Gallery. Right: Saint Louis Art Museum, gift of Charles E. and Mary Merrill



in/out

THE NEW CELEBRITY CLASS

America celebrates celebrity. Sex symbols. Stars. Paparazzi bashers. Society's black sheep. "Failing to be rich, one can always blame the system. Failing to be a celebrity, one has only oneself to blame," says NELSON W. ALDRICH, JR.

Life Is a Miniseries: The ups and downs of Liz's life read like a vehicle for Joan Collins.

Sid Avery/Hollywood Photographers Archives

Fifty years ago, to be in the upper class meant to be rich. Not rich and famous, as we say today, just rich. At most rich and classy. Liberal, socially egalitarian America has always required an upper class—it's deplorable, but there it is. We need one to amuse and distract us, to act out all the great dramas that arouse our longings, console our losses, exorcise our fears, and focus our envy. We need it as "a radiant body," in Veblen's words, in which we can see, wonderfully displayed in its highest, most perfect form, the whole scheme of our "social salvation."

The press, needless to say, has always been fulsome in its attentions to the radiant body. The weekend of June 22, 1935, for example, was the occasion of the country's oldest intercollegiate sporting event, a high point of the social season of the rich, the Harvard-Yale Boat Races in New London, Connecticut. Today, even in the *New York Times,* the Harvard-Yale Boat Races might warrant a wire-service story of a few inches. In 1935, the *Times* sent five reporters to the event and gave the story two full pages of excruciating detail.

The President and Mrs. Roosevelt were there, watching young Franklin lose from the deck of the Presidential yacht. Many other rich and well-born families were there as well, as was an armada of ocean-going yachts. All were meticulously noted by our newspaper of record. John Jacob Astor VI (Jackasstor, as he was called, a half-brother of FDR's cousin Vincent Astor) had gone to Bailey's Beach in Newport with his new wife, while his old fiancée passed the weekend with her parents at the Viking Hotel.

The only troublesome note in all this hoopla was the Depression. The Depression had suggested to many Americans that the ascendancy of the rich class was not at all a good thing for the country. Huey Long was gathering millions of supporters for his Share the Wealth scheme; and FDR himself, only a few days before, had proposed an inheritance tax that seemed—to many people at the Boat Races, for example—a ferocious attack on private wealth.

The bill did not pass, but even without an inheritance tax, the career of the rich as principal actors in the drama of America's social salvation was in decline. Throughout the 'twenties, 'thirties, and 'forties, the upper class was infiltrated, then dominated, then finally overrun by celebrities. It was a classic American revolution; that is to say, no revolution at all, but a profound stirring by the invisible hand of people's preferences, gentle, ineluctable, and perfectly desirable. Social salvation in America is now almost universally defined as celebrity. Celebrities—"a rabble of gods," as someone once said of the theological situation in ancient Rome—constitute our contemporary upper class.

The new actors have made very few changes in the basic story. They still act out the peripeties of the staple American myth of self-making—the tale of anonymity, innocence, and struggle; of recognition, triumph, and corruption; of failure and the return to innocence and anonymity; of comeback and rebirth. The major difference is that they speeded up the action and democratized the casting.

Nelson W. Aldrich, Jr., *is an editor at "Inc." magazine.*

/hot/not

Bullish Market: Warren Beatty's sexual stock went up when he interested Leslie Caron; Diane Keaton's went up when she left Woody Allen (whose stock had gone up with her) for Warren.

This is the significance of Andy Warhol's *mot* about everyone's fifteen-minute celebrity.

Not everyone has been pleased by these changes. Celebrities still have rivals for upper-class status, chiefly the rich and the intellectuals. Both believe that celebrities are dangerous models and that their particular scheme of salvation is bad for society.

The intellectuals were the first to criticize them. (They don't like the rich much, either.)

Spokespersonality: Bernadette Castro, the owner's kid—now a V.P.; Leona Helmsley is the modern apotheosis.

Probably the most derogatory definition of a celebrity, for example, was coined by the historian Daniel Boorstin. "The celebrity," he wrote in the 'sixties, "is a person known for his well-knownness." The tactic here is obvious: to undercut the celebrity's claim on our attention by asserting that he or she has done nothing to earn it. But the argument doesn't work very well. It works against the rich: most of the people who once figured in the country's society pages, who frequented the exclusive resorts and nightspots (exclusive, most of them, only of those who couldn't afford to pay), who kept America entertained all those years (usually with their disastrous love-lives)—most of those rich people hadn't done anything at all to merit our attention, except to be rich. Most hadn't even made their money: they'd inherited it.

But celebrities do deserve attention; they are the first truly meritocratic upper class of the modern world. Not all of them, of course. Libel and privacy lawyers distinguish "pervasive" public figures from "involuntary" public figures, the latter having done nothing to attract our attention except get caught up in a vortex of events—bombings, heroic rescues, police dragnets. These people become celebrities despite themselves—clumsy, reluctant, perhaps even hating it. But their celebrity is also very short, as though the little spark of divinity that History touched them with couldn't ignite such base materials.

There are also celebrities whose accomplishments are minimal to the vanishing point: talk-show guests famous for talking on talk shows; creatures of their own imagination who rise out of the mass to dance one night at Area; the vaguely familiar faces endorsing electronic instruments on TV who look as if they don't know why they're there.

But the great majority of celebrities, the pervasive ones, really have earned their status—singing, dancing, fighting, winning games, winning elections, making momentous decisions, writing books, doing something astonishing, beautiful, authoritative, great. Moreover, they go on singing and dancing and winning for as long as they can, many of them; till they drop dead, some of them. Boorstin's smear does not stick. Celebrities come as close to being aristocrats (*aristoi* means "the best") as any upper class since Homer's.

The rich are the other main rivals to the celebritocrats, and they still have champions in the media. The *Wall Street Journal*, for example, not long ago took Boorstin a step further and defined a celebrity even more nastily, as someone who's forgotten what he's famous for. Of course, no one is talking about restoring the old Jackasstors to the radiant body. It's the new rich, the self-made rich, Ronald Reagan's rich, that these partisans have in mind, and the claim deserves to be taken seriously.

Plutocracy or celebritocracy, does it make any difference? The rich think it does—a great deal of difference. To them it's a question of which class is better for society to envy, the rich themselves or the celebrities. The rich argue that everybody wins when they are the objects of envy. Envy's first impulse, after all, is emulation; and when lots of people strive to get rich, society generally comes out ahead. The successful get what they want—rich—and from them the unsuccessful get jobs. Naturally there will be disappointment, discontent, perhaps even unrest. But so long as the economy keeps growing, the more malignant forms of envy will be continually sublimated into the nicer, with everyone striving harder and harder to get richer and richer, thereby creating a rising spiral of affluence and goodwill.

Furthermore, there's a merciful blur in the very concept of "rich." Nobody is really rich in America, just as nobody is really poor. We are always both, and neither: always poor relative to those who are richer, always rich relative to those who are poorer, and neither one nor the other because we're always becoming, never being, one or the other.

But there's no such happy confusion about celebrity. You either are a celebrity, or you are not; and you know it and everyone else knows it, too. ("Everyone," I realize, is an exaggeration. The celebritocracy is segmented into fields of endeavor—sports, music, acting, the arts, *et cetera*—and some celebrities are known only to cognoscenti in the field. Also, some fields are less popular than others. So what is actually the case is: only the top stars in the most popular fields are known to "everyone.")

The point is, however, that the relative clarity of definition of a celebrity is potentially deeply disturbing to the social— *(Continued on page 365)*

CELEBRITY

Interviews by Bruce Handy

Joan Rivers

Comedienne and permanent guest hostess of the *Tonight Show*

Men Go to Parties, Women Go to Jail: Why is Claus von Bülow a celeb, Jean Harris an untouchable? Mata Hari or Celebrity Recluse? Greta Garbo is the J.D. Salinger of the silver screen.

How has celebrity changed your life?
It makes life very easy. It's wonderful.

Are there any drawbacks?
Very few. All these people who want their privacy—they can have it. If I want my privacy, I go into my very pretty house, which celebrity has given me. I shut my very pretty door, and I have all the privacy I want. There are few drawbacks as far as I'm concerned. Of course, I'm a very shallow person.

Tell me what's terrible—you're in a field you love, you're successful, and the money's coming in. It's wonderful!

What about gossip?
Oh, that's part of the game. We all gossip. If we were back in the seventeenth century, we'd be gossiping about Versailles and the queen.

What about when gossip is directed at you?
It's silly. If you're going to believe the *National Enquirer*, then go ahead and believe it. . . *I* certainly do.

You don't want to be talked about? Don't worry—they won't talk about you. They're not talking about Erik Estrada now—you know what I'm saying? If you're *over*, if you're not in the public eye, they won't gossip about you.

Do you worry about being "over"?
Constantly. The public is very fickle. People love to build you up, and then they love to destroy you. And then they love to venerate you at the end. I'm scared of the first time I walk out on an award show and they all stand up—that will mean I have cancer.

Is more attention paid to celebrities today?
Oh, no. I grew up on *Photoplay* and *Modern Screen*. There has always been a fascination with stars. "Is Jane Wyman happy?" Who gives a damn now? But back then it meant a great deal.

Who's hot now? Who's fodder for your act?
Well, Mrs. Marcos is my idol. She's in my act immediately. I'm very upset about the whole outcome over there because I had bought two inauguration gowns. I got a sale at Galanos. I'm really pissed.

And Princess Stephanie is way up there because she's such a little tramp. A tramp with shoulders is what she is. Who else do I talk about? Whoever really is *the* most current. Tina Turner is certainly still in there, God knows. Madonna.

Is it fair to make fun of people's private lives? On the "Tonight Show," you once asked Joan Collins who was the best man she had ever slept with besides her husband.
Wasn't her answer wonderful? "*Your* husband."

Well, who was the best man you ever slept with besides your husband?
Joan Collins's *current* husband.

Talk to some more celebrities and let them tell you how upset they are with fame. Then ask them if they'd rather not have the fame and the big house with the exercise teachers and the special dieticians and all the clothes and private planes. "Waaaaaah!"

The funniest thing is Sean Penn not wanting to be photographed. Who *wants* to take his picture? I was at a party with Streisand and Elizabeth Taylor and Joan Collins—everyone was there. And Sean Penn was scared they were going to take his picture. Who is that little twerp in the corner? The kid from the Elizabeth McGovern movie? Who wants his picture? "No pictures!" Don't worry.

Dick Stolley

The original managing editor of *People* magazine, now managing editor of *Picture Week*.

How did the idea for "People" come about?
As I understand it, the idea of doing a magazine based on personalities had been discussed at Time, Inc., for a number of years. When we launched the magazine, in '74, the country was coming out of a period of anger, turmoil, and agitation, and was ready to take a breather: people were examining themselves and their friends and colleagues. Tom Wolfe called it the "Me Decade," but I think it was also the "You Decade." The country was in the mood for a celebration of the individual. We caught the wave.

We legitimized what television had been doing on entertainment shows and on the news—lingering on someone for forty-five seconds and then going on to something else. And we quickly discovered that we had to expand the meaning of the term *celebrity*—to include politicians, artists, writers, business people. We discovered a side of celebrity that could be useful and heroic and not simply a phenomenon. We included people who had made contributions to American life. Becoming a celebrity was only the reward or penalty.

Do the media devote too much time and space to celebrities?
They certainly deal with celebrity to a greater extent than they used to: the gossip column has made a comeback, and almost every paper has its people page. But I don't think the country has any lack of access to more serious news coverage because of the time and energy put into celebrities.

I do think that now there is about as much celebrity coverage and news as the country is ever going to need. I used to say that I could see a time when *People* magazine would need a stamp that read: "Warning! The Surgeon General advises that any more news of John Travolta could be injurious to your health."

Jackie Collins

Author of *Hollywood Wives*

Is celebrity all that it's cracked up to be?
Michael Caine made a very interesting remark one day: "You know," he said, "a lot of people say to me, 'I'd like to be an actor. I'd like to do that.' But they don't want to be an actor at all; they want to be rich and famous." It takes a great deal of work to become rich and famous. People say, "Wouldn't it be great to be Michael Jackson or Prince? How fantastic!" They don't think about all the years of work that went into creating those personalities, those performers.

Do you like celebrity?
Well, I'm very lucky because I'm a well-known name, but I'm not really a well-known face. I can walk the streets and no one knows who the hell I am. I'm only recognized very occasionally. But I have a lot of very famous friends, and I'd say the main drawback is that they can't do anything without being bothered. People watch them and say, "Oh, he's shorter than he is in the movies," or "He's got a funny voice," or "He's fat," or "He's thin." People always criticize celebrities in loud voices as if the celebrities weren't aware of them talking. Celebrities become objects, objects that belong to the fans.

On the other hand, there was a wonderful survey done in *People* about a year and a half ago in which interviewers went out into big cities and questioned people about very famous celebrities. And nobody knew who anybody was: everybody thought that Dustin Hoffman was Robert De Niro, and that De Niro was Al Pacino. Nobody knew the difference between the three of them.

Do people in the media and the entertainment industry sometimes overestimate how much attention the public actually pays to celebrities?
There's nothing worse than a celebrity who doesn't get attention. I know one famous actor who's been a movie star for many years. He was going out with a girl who was a very recent television star. They went to a big event together and everybody knew who she was, everybody was talking to her, photographing her. Somebody said to him, "What do you do?" and he was so incensed that he took a role on television the following week.

Can you think of anyone who became a celebrity by fluke?
Bianca Jagger is a classic example. Nobody's quite sure what Bianca Jagger has ever done, yet she's a celebrity—a well-loved celebrity in New York.

She married Mick Jagger.
She was married to Mick Jagger a long time ago. She certainly hasn't done anything one might call spectacular.

Which brings us to the Hollywood wives, who are celebrities by marriage. When the marriage folds, celebrity folds too. In fact, there was one wife who, when the divorce came, actually sued for loss of celebrity standing. She no longer got the best table at restaurants.

I know you're working on a book called "Hollywood Husbands." Are these men who become celebrity husbands?
Sure. One man in my book is a kind of drifter who gets lucky and marries a huge female star. He becomes a celebrity and suddenly he's going to the White House and meeting Reagan.

What happens to the psychology of people like that?
They grow to believe in their own importance, to believe that the public loves them because they're such great individuals. When the divorce comes, they crumble, totally. They turn to drugs or alcohol. We can all think of Hollywood husbands who after having been married to famous women have never been heard from since. I'm sure their lives are not, you know, absolutely great now.

Being a celebrity is like walking a tightrope. You have to stay balanced the entire time and be very aware of where your next step must go. Otherwise you slip. And it all falls down.

A True Meritocracy: Celebrity is the great leveler, mixing the upper classes with the working-class aristocrats of fame—Warhol cavorting with Edie Sedgwick, Boy George with Cornelia Guest.

Mildred Newman

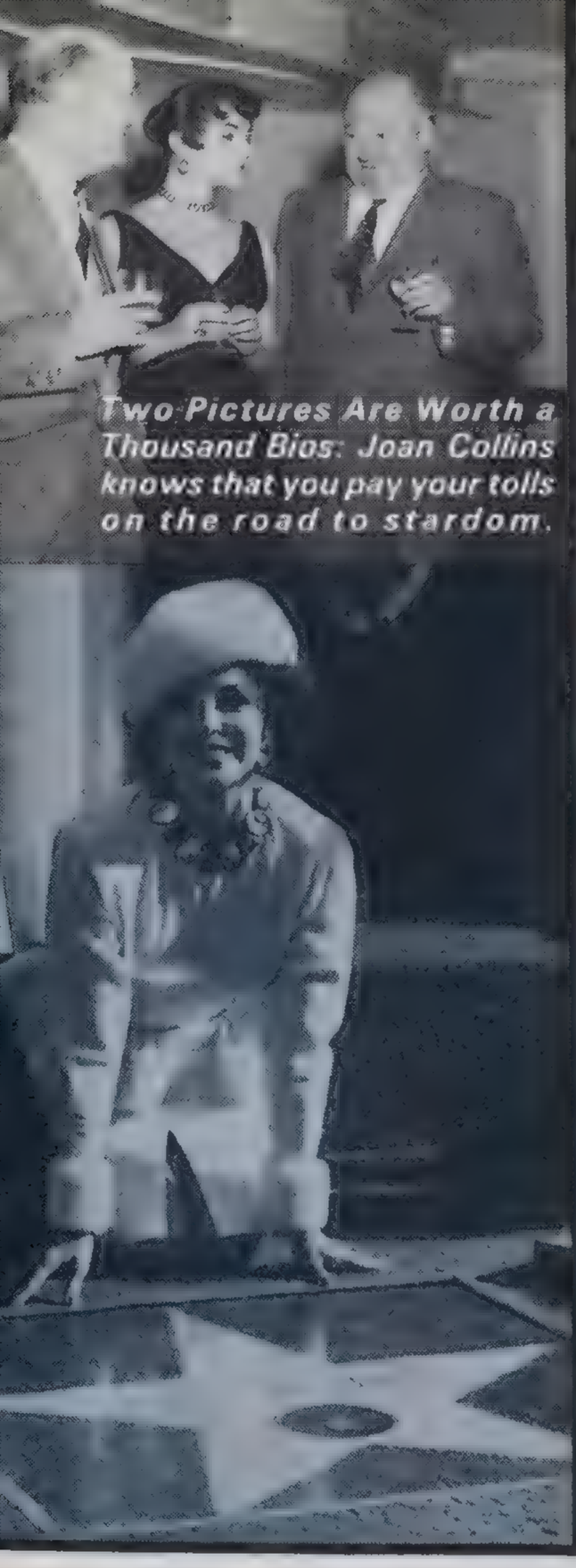
A Manhattan psychotherapist, co-author of *How to Be Your Own Best Friend,* known for having many well-known clients

Do celebrities have special psychological problems?
Anyone who is in analysis or therapy is the star of his or her life. Every person is concerned with being loved, being accepted, and accepting oneself. Celebrities deal with these issues on a perhaps somewhat larger scale. Certainly the person who achieves in some spectacular way is more likely to need to deal with feelings of being envied.

Why is the public so fascinated with celebrities?
There is an almost universal tendency on the part of the public to create glamorous fantasies. Celebrities become the equivalent of the heroes and heroines of myths and fairy tales. They embody a belief that life can be somehow magical, and thus beyond the anonymity and humdrum of daily existence.

Celebrity by Association: Hairdressers, like Kenneth; gurus, like the Maharishi (here with Prudence Farrow, Mia's sister); wives, like Bianca Jagger, left. TV is a Celebrity's Best Friend: Bianca will appear on "Hotel," which gives has-beens another chance at fame.

Details, last pages



Two Pictures Are Worth a Thousand Bios: Joan Collins knows that you pay your tolls on the road to stardom.

Rex Reed

Film critic for the *New York Post*

How does someone become a celebrity?
Celebrity in most cases is an accident. It's completely media-manipulated, media-conceived, media-fabricated and -fed. The people who are celebrities are the most shocked of all.

What do you mean by "accident"?
Well, the quickest way to become a celebrity is to avoid all public exposure and to make a big fuss about not wanting to be one. Then they make you one. The more Richard Gere protests, the bigger he becomes. And yet no one goes to his movies. Why is he a celebrity? Because he bashes photographers around in public. The quickest way to become a celebrity is to hit a photographer.

Why does celebrity sometimes last even when a person's career, say, Ryan O'Neal's or Elliott Gould's, takes a nose dive?
Elliott Gould is a celebrity for life because of someone he married [Barbra Streisand]. He's the male Yoko Ono, and Yoko Ono is the rock-and-roll Jackie Onassis. These people are guaranteed celebrities for life.

As far as Ryan O'Neal is concerned—there again: he punches photographers out and he sees the right people. If Ryan O'Neal were serious about not wanting to be known, he would give up acting and move to an interesting little hut in Tahiti. But, no. He's right out there at all the discos, protesting when people want to take a picture—so naturally they try to take more pictures. And he's got Farrah Fawcett on his arm and she's usually pregnant. I find the whole thing just hysterically funny.

So, people consciously manipulate the press?
No. The press is consciously manipulating the public, by shoving these people down the public's throat.

The people with the most exposure in the media are usually those who have had the least exposure in terms of their craft. They're the celebrities whom the greatest number of average people will say they're tired of, and yet they're the celebrities who sell the *National Enquirer* week after week. No one has ever witnessed Brooke Shields, for example, give what could be misconstrued as a performance. Yet Brooke Shields gets publicity just going to bio-science class at Princeton. The public couldn't care less. They've got daughters in schools all over America who aren't getting photographed going to class. People are sick of Brooke Shields.

Magazine publishers keep very close tabs on who sells and who doesn't sell a magazine; so even if the public says it's sick of Brooke Shields, people still must be responding to her, otherwise she'd disappear from the media. Are Americans masochists?
Totally. That's probably the bottom line.

Peggy Siegal

One of NYC's most important and youngest film publicists

Why do some celebrities attract bad publicity?
Sometimes people aren't capable of handling publicity. They're not good at it. They don't even want to be. They feel it's an invasion of their privacy. They don't like to be photographed. They don't like doing interviews. They're not in control. They're not protected as they are on a movie set.

Performers who have problems handling celebrity sometimes get themselves into trouble, as anybody could. They make mistakes in dealing with the press, which takes away from the seriousness of their work. The press has a field day, and the performer is usually hurt emotionally.

Nastassia Kinski, for example, created her own domestic drama by refusing to announce who the father of her child was. Nobody cared whether or not she was married, but the fact that she made an issue of not saying who the father was created an interest, which distracted from the quality of the work she was doing. She has since gone to Switzerland and has been out of the public eye for a year. She has just given birth to a second child. Her name has not been in the paper because she has chosen to drop out totally.

Let me give you a positive example. I represent Michael Douglas, who is one of the nicest men I've ever met. He's intelligent and he knows how to handle himself with the press. He always has a big financial interest in a film, whether he's producing or just acting in it; and he'll go out and work to support that film. He's kind, he's patient, he tries to help the journalists; and people come away liking him. Publicity works for him. It serves a purpose.

So, the relationship between celebrities and the media is symbiotic.
Everything's a business. There's the business of making movies. There's the business of selling magazines or getting good television ratings. When people from *Good Morning America* or the *Today* show call us or we call them to negotiate an appearance for a performer, they will give us a week on their show if the film in question is going to be commercial enough and their ratings are going to go up. They won't give us five minutes if that's not going to enhance their show.

There's no way a performer can get a cover of *People* magazine until after the film opens. *People*'s editors may think it's the greatest film ever, but they wait to judge the box-office figures because they want the film to sell the magazine.

I worked on the film *9½ Weeks*, which I liked very much. There was a lot of discussion in the press about its being an S&M film, which it's not. Our job was to alleviate the public's fears, because nobody really wants to see a mainstream Hollywood motion picture about S&M. Kim Basinger was a very important selling point because she's absolutely gorgeous. So we'd say, "This woman is really nothing short of Marilyn Monroe. You must see her. She's the most beautiful woman on the screen today." The whole trick of being a publicist is finding something that's positive and interesting for the press and the audience at the same time. You have to position things. *(Interviews continued on page 364)*

A Star Is Groomed

Whitney Houston, the new Princess of Pop, lives up to her pedigree.

In the tarnished firmament of pop music stars, where nothing succeeds like wretched excess, Whitney Houston is something of an anomaly. With her elegant features and electric presence, she's transformed the stylized sophistication of a disco diva into something more natural—less sequined than Donna Summer, less feral than Grace Jones. Like Sade, she's brought good taste to pop music.

Cosseted by the grande dames of soul—Aretha Franklin is a friend of the family, Dionne Warwick is a cousin, pop singer Cissy Houston is her mother—Whitney started singing, at age seven, at the New Hope Baptist Church in New Jersey. By fifteen she was being featured in her mother's shows. She modeled, for a time; sang background vocals for Lou Rawls and Chaka Khan; and spent two-and-a-half years preparing material for her debut solo album.

Whitney Houston has already sold more than three million copies. Whitney, who won Best Pop Female Vocalist at the Grammy Awards this year, has been extolled by the critics, who've already cast the twenty-two-year-old singer as heir to Aretha's throne. The critics may be missing part of the point. Like the late Minnie Riperton, who could break your heart with a high note, Whitney Houston is closer to the adolescent passions of the classic Motown girl groups than to the grittier suffering of the ladies of soul. But it's the style with which she can make you believe the most banal lyrics—even a Diet-Coke jingle—that makes Houston a potential great.

Photographed at the Palladium, NYC
Steven Meisel

A show-biz childhood might well make one yearn for a grown-up haven with theatrical charm. Such is the case with Brooke Hayward and Peter Duchin. She is a writer—and the daughter of actress Margaret Sullavan and theatrical producer Leland Hayward, whose lives she chronicled in her 1977 best-seller, *Haywire*. Following in the lively footsteps of his father, Eddy Duchin, Peter is a pianist and bandleader who's inspired fox-trots from the White House to deb balls all over the country. Brooke and Peter have known each other most of their lives, but in true Hollywood fashion married other people and raised separate families. Last Christmas Eve, they finally wed.

The Duchins are an undisputedly glamorous couple, but their midtown Manhattan loft is an unpretentious mix of amusing antiques and easy luxury, and their famous dinner parties (page 208) are deliciously low-key. Guests are invited to lend a hand in the kitchen—the only thing Brooke insists on doing herself are the flower arrangements—or to relax in the living room where Brooke's genius for lighting creates a mood of intimacy. For large parties, Brooke sets a second table in the living room (*below*), using stacked books as placemats, and early arriving guests may try to catch a glimpse of Peter (*right*) serenading his wife.

lofty SENTIMENTS

Brooke Hayward and Peter Duchin turned an ordinary loft into an attractive haven with theatrical flair—perfect for dinner for eight or a bash for thirty

Karen Radkai

The Duchin living room (*above*) contains an amply proportioned English Regency sofa and an elaborately carved eighteenth-century English mirror. "I was looking for an oval mirror," Brooke recalls, "but this one was so outrageous, it achieved what I needed." Making a dramatic use of fabric, she cut up kilims for pillow covers and created a "turban" for an arica palm by swaddling its clay pot in cloth and rope. Between the palm and the sofa, an English porcelain swan floats serenely on a Chinese table. "Anything with an animal works very nicely," Brooke explains.

The music area (*below*) connects the columned dining room with the living room. A sixteenth-century Flemish tapestry with a garden scene and an Indian temple figure serve as the backdrop for the piano, which belonged to Peter's father.

Swans, columns, books, and space: these are some of Brooke's favorite things

"I buy only things that amuse me," says Brooke (*right*). "They must have a certain kind of proportion, color, shape." She responded enthusiastically to Donald Sultan's large painting of flowers (*above*) the first time she saw it—in its unfinished state—in the artist's studio. Sultan's charcoal drawing of a tulip hangs above a nineteenth-century English sphinx—a display sign for a milk product. Swans—a prevalent creature in the Duchin living room—turn up in a sixteenth-century French wood carving and atop a nineteenth-century Russian oval mirror.

Karen Radkai

LOFTY SENTIMENTS

Books line three walls of the Duchins' dining room (*above* and *right*). "I like eating and being surrounded by books," says Brooke. "They make me feel I have a lot of old friends around. Books absorb light and give a sense of warmth. It's like eating in a cave." A nineteenth-century French zinc bar, which separates the dining room from the kitchen, also functions as a server. A pair of Ionic columns—of nineteenth-century English vintage—stand at opposite ends of the dining room. "I love columns," says Brooke. "Unfortunately, I found them after the room was nearly finished. Peter thought it was perverse of me to acquire the columns, when the problem with most lofts is that they have too many columns."

The dining room is full of books —it feels like being with old friends

Brooke's most utilized kitchen tool is the telephone, on which she discusses the evening's menu in detail with her cook (*far right*). The animal heads over the cupboards are old signs from French butcher shops, advertising beef, horsemeat, pork, and lamb. "Wherever I find one, I buy it," says Brooke. She stores her dinner china in an eighteenth-century Irish cupboard (*near right*). One of her favorite desserts is poached oranges (*left*), served in an English majolica plate. "I like a lot of space around," Brooke adds. "I can't stand bumping into things. I'm not crazy about the Post-Modernist look, and I can't stand the high-tech look."

Karen Radkai

Brooke oversees virtually every aspect of the Duchins' dinner parties, from the selection of the flowers (*left, top*) to the choice of cheeses and fruits (*left, below*). The Duchins' bedroom (*above*) reflects her informed, quirky taste for nineteenth-century English furniture and art, including the paintings, the rocker, and the tulip-filled Minton pottery vase. "I love nineteenth-century things, because they're cozy, charming, and made with a sense of craftsmanship. But I'm not mad for cluttered Victorian living rooms. I don't like clutter at all. I'm not mad for chintz. I'm not mad for any kind of overstatement."

Karen Radkai

The living room coffee table holds one of Brooke's most prized art works—a ceramic tea service (*left*) by Roy Lichtenstein, given by the celebrated Pop artist to the Duchins as a housewarming gift. Lichtenstein's pattern of wavy bands and gridded dots is a spoof of the way commercial illustrators render shadows. "Roy"—an old friend who has two floors in the same building—"found us this loft," says Brooke. "It was such an ordinary loft with nothing to recommend it. But now it's home."

"I can't stand the high-tech look, and I'm not mad for chintz," says Brooke

AN IRREVERENT ROMANTIC!

Diandra Douglas, wife of actor/producer Michael Douglas: a romantic sense of personal style. . . . On these eight pages, Diandra in some of the season's most attractive looks, put together in her own charming way

The moment you meet her you have the distinct impression you've met her before. As the princess of a favorite childhood fairy tale. Or as the strong-willed but vulnerable heroine of a turn-of-century novel. But, no, you reason: It must be that you've *seen* her before. Or at least her likeness. . . among the golden-haired Botticelli muses at the Ufizzi or the Louvre.

There is a familiar presence about Diandra Douglas. The kind that strikes more than just a casual observer. "I don't believe in reincarnation, but I felt we'd met in a different life," says her husband, actor/producer Michael Douglas, who admits that just such a presence drew him across the room to meet her during a Washington inaugural reception for President Carter. "There is a timelessness about her—as if she crossed many generations and many qualities." Indeed. A sense of history "follows" Diandra Douglas the way a memorable perfume "follows" other women.

It is that sense of history—or perhaps her quiet irreverence for it—that makes her personal style so charming, so unique. For like her mother, an archaeologist, she is a passionate collector. Of rare and beautiful accessories—including extraordinary Fabergé and Art Deco jewels. Of 'twenties beaded dresses—many handed down from her Austrian/Spanish grandmother. Of handmade Fortuny and Moroccan slippers and tiny African toadskin bags with antique clasps, gathered from auctions and flea markets around the world.

But what she manages so deftly, so uniquely, is an unconventional mix of old and new. Unmistakable in the way she dresses: the reason she appears for an interview wearing a simple new grey suit, a twenty-tiered antique-pearl choker, a gold cuff laden with her grandfather's white-tie medals. Unmistakable, too, in the way she lives: in the very eclectic decor of all three California and New York City homes—where somber Russian Empire chairs balance tables covered with intricately embroidered Indian fabrics, and where a spray of jeweled Fabergé riding crops includes one humble—but beautiful—bamboo reed culled from a French antiques store. "An exceptional piece," she explains, "complements all other quality pieces from other periods, other schools, other countries." Somehow, it works.

Daughter of an American diplomat and European mother, Diandra spent only ten days in Washington before being whisked off to a "romantic childhood from another era" in the idyllic town of Deya, Majorca. There, among her mother's "eccentric" artist friends—including painter Miró and writer Robert Graves, her personal style took root. "Graves influenced me the most," she ad- *(Continued on page 363)*

Jim Varriale

In the spirit of the season, and a unique romantic style, opposite, free-spirited Diandra in OMO Norma Kamali's white silk chiffon blouse and skirt with wide deep-V satin waistband. . . When everything old becomes new again, left: a quintessential Diandra look—the most delicate lace camisole under a sheer, pale-yellow rayon jacket, dramatic hat. Camisole, OMO Norma Kamali; jacket and hat, Matsuda. These eight pages: hair and makeup, Rick Gillette. Details, stores, next to last pages this issue.

The many, different romantic moods of Diandra. . . Close-up. Her perfect little straw boater—bought in a French flea market, "one I wear everywhere"—with an eclectic mix of netted gloves and an old-fashioned walking stick. . . (One way to get at such an uncontrived style: with a wash of pink brushed over cheeks and eyes—Estée Lauder's "Pink in the Shade" Tender Blusher). . . Out of Africa, Diandra's way, right—romantic, personal dressing starting with her own English safari hat bought in an old Indian army store, her grandmother's riding crop (one from a collection); Fred Leighton Art Deco diamond-and-pearl earrings; Norma Kamali white cotton eyelet dress. Her "companion"—a pet serval named "Sangral." For details, stores, see last pages.

DIANDRA DOUGLAS: AN IRREVERENT ROMANTIC!

Jim Varriale

At the time I first met Diandra she was more into ascots and riding-style tweeds," says Michael. "Her style has evolved" . . .Part of that evolution—and a look that works well for any small, delicately boned woman, left: OMO Norma Kamali's cropped jacket and men's trousers in ivory gabardine, with black suspenders. Jewelry from Fred Leighton . . . Classic Diandra dressing, right: in her grandmother's gold beaded evening gown, one of many in her collection. "I admire the craftsmanship of those beautiful old dresses that are so delicately made with beading and complicated patterns," she says. "I love the quality of the silks, satins, and velvets you can't buy anymore." Isabel Canovas earrings. Details, stores, last pages.

Jim Varriale

DIANDRA DOUGLAS:
AN IRREVERENT ROMANTIC!

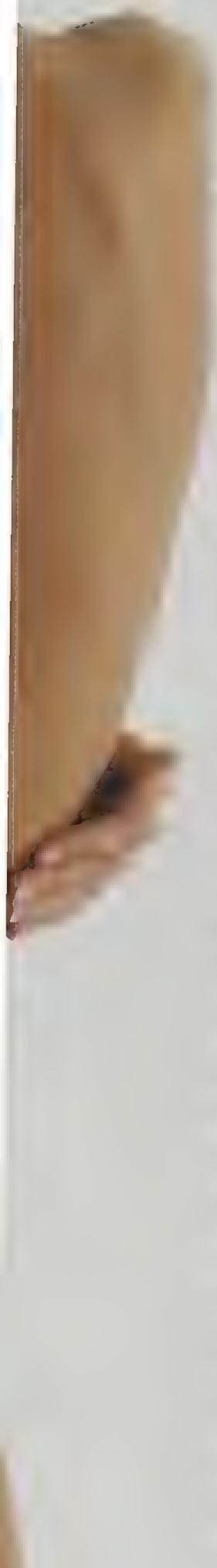
DIANDRA DOUGLAS:
AN IRREVERENT ROMANTIC!

Jim Varriale

Perfectly charming! And perfect for summer, opposite: Diandra in a little shrink top of white cotton knit with front ruffle and racer back. B-Basic by Body Map top . . . And, right, in the kind of "antique lace skirt and ballet shoes" look she wears all summer. With a lace body stocking, and a gold-buttoned ivory cashmere cardigan from Sonia Rykiel. Body stocking, Guy Laroche Lingerie designed by Lynne Greene of Lady Lynne . . . At her side, son Cameron, who she says is already getting fan mail from little girls in Australia! For details, more stores, see next to last pages.

A woman's real or
imagined view of her body
is intimately connected
to her self-esteem and to her
lifelong struggle to maintain
her "ideal" weight.

Diet Madness



A woman's attitude toward her body, her shape, her weight and her daily eating habits, at some point in her life, can border on obsession, affecting her health, distorting her self-image, sending even a smart, successful woman in search of endless, often failing, diet gimmicks and fads. On these eight pages, a more intelligent eating approach ...all the diet information you need to know from America's top nutrition experts to help you to keep fit, to stay lean, energetic

BY SHARI MILLER SIMS

● A new survey reveals that *70 percent of fourth-grade girls* are concerned enough about their weight to start the battle against unwanted pounds...and 80 percent of women have been on a diet by age eighteen.

● Over three-fourths of normal-weight American women feel they are "too fat"; and more than half of U.S. adult women are currently on a weight-loss regimen.

● Despite all our efforts, *95 percent* of us who lose weight gain it back within one to five years.

● Almost one-third of supposedly health-conscious female college athletes practice "violent dieting"—diet abuses that include self-induced vomiting, binging; the use of diet pills, laxatives, and/or diuretics.

● Experts report an increase in the numbers of women over age thirty being diagnosed as anorexics or bulimics, syndromes once thought to be limited to teenage girls.

● Laxative abuse is now "common among women of all ages," reports Katherine Halmi, M.D., of The New York Hospital–Cornell Medical Center, Westchester. The side effects—including dehydration and digestive dysfunction—can take two to eight months to undo.

● What concerns experts most: The more than two million American women who are exposed each year to the controversial ingredient phenylpropanolamine (PPA) in over-the-counter diet pills, some of which, ironically, are "vitamin-fortified"—seemingly to make them appear healthful to women. PPA has been linked to side effects ranging from headaches, dizziness, nervousness, and rapid heartbeat to strokes, seizures, and psychoses.

● Latest diet controversy: the "gastric bubble," a balloon-like sac that is placed into the stomach and inflated, which was recently approved by the FDA. While it promises to create a feeling of fullness, the potential dangers *(Continued on page 359)*

FEAR OF FAT

How did the thinness/attractiveness equation become the accepted standard for women? Feminists might dismiss this as one more burden of male-dominated society, but female thinness—the modern equivalent of bone-breaking corsets—is most prevalent in times when women's opportunities expand, as they did after World War I (when women not only assumed some of men's jobs and voting rights, but their shapes, in the thin, boyish bodies of the "flappers"). Albert J. Stunkard, M.D., professor of psychiatry, University of Pennsylvania, feels that it is more than coincidental that the introduction of improved methods of contraception coincided with women's rejection of their child bearing form.

By the '60s, with the invention of diet pills and the "birth" of Weight Watchers, our icons of beauty—actresses, models, and beauty-contest winners—were becoming thinner, and so were we. Were men at fault? A recent study suggests women participate more fully in setting standards of female appearance than most of us think. When college students of both sexes were asked to select their image of the ideal body shape as well as the one they felt was most attractive to the opposite sex, the female figure that women rated as most attractive to men was significantly thinner than the figures men actually preferred, while the ideal figure the women aspired to was thinner still. No such discrepancies were found in the men's body choices.

'80s BODIES

The '80s has ushered in a new fitness-inspired body image, which is changing not only the way we think about our shapes but how we measure them. Is muscle tone becoming more important than body weight? "Perhaps for some women," said *(Continued on page 362)*

avoid

Temptations of modern life that adversely affect a woman's health, *clockwise from the top*: smoking cigarettes... overconsumption of alcoholic beverages ...laxative- and diet-pill abuse

THE DIET DILEMMA:

expert views

Current thinking: diet may influence everything from health to stamina to aging—and more and more experts are telling us what to eat. But our "information" is constantly revised; and research data interpreted differently among pros. Here, from top nutrition authorities, latest facts on women's diet needs at every age...

BY JANICE KAPLAN

What we eat can affect our health, our weight, perhaps even our ability to resist aging. But there are limits—both in our current understandings of the connections between food and health...and in the ultimate control we have over how our bodies perform. Research into nutrition and health is still relatively new, which explains why definitive answers are hard to come by. "It's easy to extrapolate too far from preliminary data," said George Blackburn, M.D., director of the Nutrition Support Service at New England Deaconess Hospital in Boston. "The result is that there are a lot of nutritional studies."

Something else to consider: the extreme complexity of our bodies, which makes general statements suspect. No one dietary prescription for good health works for everyone. Many theories sound seductive—but the reality for an individual may be very different. For example, researchers know that there is often a connection between excessive sodium intake and high blood pressure. Often—but not always. "There are some people who are sodium-responsive," said William Haskell, M.D., associate director of the Stanford University Center for Research in Disease Prevention. "When they consume a high level of sodium, their blood pressure goes up; when they decrease salt, it goes down." Other people are sodium-resistant: if they cut salt totally out of their diets, their blood pressure will remain unchanged—or even rise.

It's easy to tinker with our diets and swallow a few supplements, for example, in the vain hope that this will, indeed, make a difference in our lives. But our bodies function in delicate balance, and overzealousness can be dangerous. The vitamin or food that keeps you well in proper doses can make you ill if taken excessively. For example, researchers have linked some nervous-system disorders to excessive dosages of vitamin B_6, once thought to be harmless since it is water-soluble and can be excreted in the urine. Problems have been associated with daily supplements of *only* two hundred to five hundred milligrams a day—an amount often recommended by health-food stores.

Far more common than vitamin overdose, though, is the opposite problem. Myron Winick, M.D., professor of nutrition,

(Continued on page 356)

WHAT'S A GOOD FOOD?

Women who have always paid attention to weight and nutrition seem to have built-in sensors telling them which foods are healthful, which to avoid. But as new information becomes available, we discover that much of what we know is either outdated—or wrong.

For example, some of the most popular weight-loss diets over the years have advised eating a lot of protein and very little carbohydrate. Some problems with that approach: You tend to lose water rather than fat, and you may become sluggish or weak. Most experts now say that for health and weight loss, you should increase your intake of complex carbohydrates, limit protein and fat.

Many women have learned to include more fish in their diets, since it is low in calories and fat. The general rule has always been to stick to the lean white fishes like sole, halibut, flounder, while avoiding the fattier salmon, mackerel, and bluefish. Now that information has been

(Continued on page 359)

LOSING WEIGHT

For a woman, losing weight—whether for health or shape—is frustrating and often doomed to failure. The "simplest" methods often turn out to be the most dangerous, least successful in the long-term.

Key to weight loss: changing metabolism safely. Researchers believe that the body struggles to keep its fat cells at a constant size. A normal-weight woman who suddenly loads extra calories into her body may find that her metabolism soars and that her body burns calories furiously. Cut calories way down, and metabolism slows. What that means: The body constantly adjusts its metabolism to keep you from gaining or losing weight *easily*. People who diet frequently may experience long-term metabolic changes. Dr. Blackburn suspects that the more you diet, the more efficient your body becomes at using food. Studies with animals have shown that repeat dieters lose

(Continued on page 357)

diet books: impossible promises?

BY JUDITH SCHMID

What's different about today's diet books are their authors, who, in addition to promising rapid weight loss, are also promoting "nutritional" formulas for energy, fitness, even disease prevention.

Though such books are widely attacked, they continue to sell. One reason is that diet-book publishers dismiss the suggestion that some diet-book writers disseminate inaccurate information. "The medical community has discovered that certain so-called old wives' tales about nutrition are valid," said Eleanor Rawson, executive vice president of Rawson Associates, which published *Eat to Win*.

Nansey Neiman, publisher of Warner books' *Fit For Life*, concurs. Authors Harvey and Marilyn Diamond "may be working outside the conventional medical community, but they do not make any irresponsible claims in their book."

Medical experts, however, disagree with book publishers. "People seem to be looking for nutritional magic," said George R. Kerr, M.D., associate dean of nutrition, Univesity of Texas School of Public Health, Houston, "and are unaware that many diet books present undocumented theories as if they were proven facts." When information in a diet book is criticized as not being supported by scientific studies, authors often claim to be unjustifiably persecuted by the mainstream of the medical profession.

Of course, not every diet book is full of sensational theories or impossible promises; but Stephen Barrett, M.D., editor of *Nutrition Forum*, warns women to be suspect of authors who blame a particular food or food group for excess weight or who say that a particular com-

(Continued on page 360)

diet for women

Here, the ultimate diet solution for active women of every age: two eating plans, worked out for Vogue by a top nutrition expert, for a lifetime of good eating. The 1800-calorie "maintenance" diet is "supplement free" and includes all the nutrients women require at every age. The second diet, what every woman has always sought: a way to lose weight *and* eat well—a healthful 1200-calorie weight-loss plan. Impetus for success: both allow for flexibility, for always finding the best food choices —whether you're sitting at a desk or in a plane

how to eat

EDITOR'S NOTE *The diets, right, were developed for Vogue by Barbara Levine, Ph.D., who is instructor of medicine, Cornell Medical College; director, Nutrition Information Center, The New York Hospital–Cornell Medical Center and Memorial Sloan-Kettering Cancer Center, NYC. The diets follow the latest nutrition guidelines of the American Heart Association and the National Cancer Institute. As with any diet—especially one involving cutting calories—check with your physician before you begin.*

● **How to use the diets:** Both the 1800-calorie maintenance diet and the 1200-calorie weight-loss plan are designed specifically for maximum choice, to work for a woman who travels, works, or frequently eats in restaurants. The number of servings to be eaten from each of six food groups each day is the same; variety comes in the wide range of choices within each food group, listed on page 322.

We've included "sample" menus for each diet as a guide, to show you what a day's worth of healthful eating should look like. However, one serving of bread, for example, can be one-half of an English muffin; one-half cup of cooked pasta or bran flakes; or two sesame breadsticks. One "meat" serving can be one ounce of chicken or fish; one-quarter cup salmon; or five broiled shrimp.

If you're planning a large dinner, you can cut back on breakfast or lunch or vice versa. If you prefer not to eat between meals, for example, add "snack" servings back into that day's meals.

● **Exercise** The 1800-calorie diet will allow most moderately active women to maintain a stable weight, while the 1200-calorie diet is designed for moderately active women who want to achieve safe, gradual—and *lasting*—weight loss. A completely sedentary woman may find that she will gain weight on the 1800-calorie plan; Dr. Levine advises adding a

(Continued on page 322)

MAINTENANCE DIET 1800 CALORIES

Food Group	Servings Per Day
Meat, Poultry, Seafood	7
Milk & Cheese	3
Fats & Oils	6
Bread/Cereals/Starches	6
Vegetables (non-starchy)	4
Fruits	5

SAMPLE MENU 1800 CALORIES

Food Group	Amount	Food Item
Breakfast		
1 bread	½ c.	Bran flakes
1 milk	1 c.	Skim milk
1 fruit	1 c.	Mixed berries (blueberries, raspberries, strawberries)
Misc.	1 c.	Coffee or tea
Lunch		
1 fruit	1 c.	Cantaloupe/honeydew melon
2 vegetable	1 c.	Salad Nicoise: —spinach —green and red pepper —mushrooms
1 milk	2 oz.	—cheese (low-fat mozzarella)
3 meat	3 oz.	—water-packed tuna
Misc.	1 T	Vinegar
3 fat	1 T	Oil (olive or vegetable)
2 bread	4	Sesame breadsticks
Misc.		Mineral water
Snack		
1 milk	1 c.	Low-fat yogurt, plain
2 fruit	1	Banana
Dinner		
2 bread	1 c.	Brown rice
1½ vegetable	1½ c.	Stir-fried vegetables (broccoli, pea pods, carrots, onions)
4 meat	4 oz.	Stir-fried chicken
3 fat	1 T	Oil (vegetable) for cooking
1 bread	1 slice	French bread
1 fruit	1	Medium peach

WEIGHT-LOSS DIET 1200 CALORIES

Food Group	Servings Per Day
Meat, Poultry, Seafood	6
Milk & Cheese	2
Fats & Oils	3
Bread/Cereals/Starches	4
Vegetables (non-starchy)	4
Fruits	3

SAMPLE MENU 1200 CALORIES

Food Group	Amount	Food Item
Breakfast		
1 bread	1 slice	Whole-wheat toast
1 fat	1 tsp.	Margarine
1 milk	1 c.	Yogurt (plain)
1 fruit	1 c.	Strawberries
Misc.	1 c.	Coffee or tea
Lunch		
		Crabmeat Salad:
2 meat	2 oz.	—crabmeat
3 vegetable	1½ c.	—lettuce (curly/romaine) —radishes —carrots —peppers —mushrooms
2 fat	4 tsp.	Vinaigrette dressing
Misc.		Spring water
Snack		
1 milk	1 c.	Skim milk
1 bread	2	Graham crackers
Dinner		
1 fruit	1 c.	Cantaloupe/honeydew melon
Misc.	1 wedge	Lemon
4 meat	4 oz.	Chicken paillard
2 breads	1 medium	Baked potato
1 milk	¼ c.	—farmer's cheese and chives
1 vegetable	1	Broiled tomato with parsley

ideal

Pictured here:
Symbols of the six food groups of a daily diet, *clockwise, from top*: lean meat/poultry, seafood; reduced cholesterol fats/oils; fruits (including one vitamin C); vegetables (especially green); low-fat cheese/milk (here, powdered); fiber-rich breads/cereals/starches

Penn

how to eat

(Continued from page 320) twenty-minute daily walk to your schedule rather than cutting calories. A woman who exercises at a very high level of intensity may have to adjust her daily food intake upwards slightly.

● **Supplements?** The maintenance (1800 calories) diet is designed to be supplement free; it provides a healthy adult woman with the Recommended Dietary Allowances for all essential nutrients. When following the weight-loss plan, or any diet that provides *less than 1400 calories daily*, Dr. Levine advises a woman to take a multivitamin that includes iron plus a five- to six-hundred milligram elemental calcium supplement daily.

● **Eggs?** The American Heart Association recommends that healthy adults eat no more than two whole eggs per week to keep blood cholesterol levels in a healthful range. One egg (boiled, poached, or fried in a nonstick pan with little or no oil) can be substituted for one one-ounce serving of meat, fish, or poultry on both the maintenance and weight-loss diets. If a woman wants to reduce her cholesterol intake further, noted Dr. Levine, two egg whites could be used instead of one whole egg for an almost fat-free protein serving.

● **Liquids** On both diets, be sure that you drink an adequate amount of liquids. Mineral water, bouillon or clear broth, diet soda, tea, or coffee are all possible choices; but try not to drink more than two cups of fluid containing caffeine daily. "Extra foods" that can be used in unlimited quantities: lemon and lemon juice, flavored vinegars, horseradish, herbs, and spices.

● **Meatless Meals** Many nutritionists now recommend that women try to make at least one meal a day a meatless one, which for most of us is breakfast (but don't substitute eggs). Dr. Levine also advises a woman who wants to reduce body fat and to develop more protective eating habits to begin adding more meatless lunches and dinners to her diet, although not necessarily on a daily basis.

Key to getting adequate protein and nutrient absorption: carefully combining complementary plant-protein sources within the same meal, such as beans plus grains—or, another alternative, adding a small amount of animal protein in the form of a dairy food to this combination. Some examples of well-balanced choices include stir-fried *(Continued on page 360)*

1 SERVING OF:

MEAT, POULTRY, SEAFOOD

1 oz.	Poultry without skin: chicken, turkey, cornish hen*
	Beef, veal, lamb, pork (with little or no marbling or fat; trimmed of all fat)
	Fish—fresh or frozen
¼ c.	Canned salmon, water-packed tuna, mackerel, crab, lobster
1 oz. (or 5)	Clams, oysters, scallops, shrimp

* To reduce the fat content of poultry, remove the skin *before* cooking. Most fat is found under the skin.

MILK AND CHEESE

1 c.	Skim or low-fat milk, low-fat buttermilk (choose one that contains 1 percent or less butterfat)
1 cup	Reconstituted non-fat or low-fat dry milk
½ c. undiluted or 1 cup diluted	Evaporated skim milk
½ c.	Low-fat or dry-curd cottage cheese
2 oz.	Low-fat (less than 8 percent butterfat), unprocessed cheese—cottage, farmer, Gammelöst, skim-milk mozzarella, pot, part-skim ricotta, or any other skim-milk cheese
1 c.	Skim or low-fat yogurt, plain

FATS AND OILS

	Margarine
1 tsp.	Margarine listing liquid safflower, corn, or sunflower oil as the first ingredient
2 tsp.	Diet margarine listing safflower corn, or sunflower oil as the first ingredient
	Oils
1 tsp.	Safflower, sunflower, corn, soybean, cottonseed, or olive oil
	(Salad Dressing)
2 tsp.	Low-calorie salad dressing prepared with above oils
1 tsp.	Tahini
	Nuts, Seeds, etc.
1 T	Nuts, pumpkin/sesame/sunflower seeds
1 T	Mashed avocado
5 small	Olives
2 tsp.	Peanut Butter

BREAD, CEREALS, STARCHES

	Breads
1 slice	Whole wheat*, white, French (made with enriched flour), rye, pumpernickel, raisin, or pita bread
1	6-inch tortilla
½	Small English muffin or bran/corn muffin (the latter also provide one serving of fat/oil)
	Cereals
½ c.	Bran flakes
⅓ c.	All Bran
¾ c.	Oatmeal (cooked) or ready-to-eat cereal (unsweetened)
¼ c.	Oats (dry) or wheat germ
	Grains
½ c.	Cooked pasta, white or brown rice, barley, millet, or cous cous
	Crackers, etc.
4 rect.	Melba Toast
2	Sesame breadsticks
2	Graham crackers (2½-inch square)
3 c.	Air-popped popcorn
	Starchy Vegetables
⅓ c.	Corn*
½ c.	Lima beans*, mashed potato*(C), squash*(A)
1 small	Baked or boiled potato*(C)
⅔ c.	Turnip●
¼ c.	Yam or sweet potato*(A)

1 SERVING OF:

VEGETABLES

Serving sizes are ½ c. unless indicated otherwise

Artichoke* (1 small)
Asparagus* (C)
Beans, green* (A and C)
Bean sprouts (1 cup)
Beets (A and C)
Broccoli●* (A and C)
Brussels sprouts●* (A and C)
Cabbage, red and white●* (C)
Carrots* (A)
Cauliflower●* (A and C)
Celery*
Eggplant
Endive (A and C)
Escarole (A and C)
Green pepper/red pepper (A and C)
Mushrooms
Romaine lettuce (A and C)
Spinach, raw or cooked* (A and C)
Tomato (C)
Water chestnuts
Watercress (A and C)
Zucchini

FRUITS

Amount	
Apple	1 small
Apple Juice	⅓ c.
Applesauce	½ c.
Apricots, dried*	4 halves
Apricots, fresh*	2 medium
Banana*	½ medium
Berries	
Blackberries	
Blueberries	
Boysenberries	½ c.
Loganberries	
Raspberries	
Cranberries	1 c.
Strawberries	
Cantaloupe* (A and C)	¼ small or 1 cup
Cherries*	10 large
Cranberry juice	1 cup
Dates*	2
Dried fruit, mixed	¾ oz.
Fig, fresh or dried*	1 large
Fruit salad (no sugar)	½ c.
Grapes	20 small or 12 large
Grape juice	⅓ c.
Grapefruit*(C)	½ c.
Honeydew melon (C)	2" wedge or 1 c.
Mandarin orange	1 large
Nectarine	1 small
Orange* (C)	1 small
Orange juice (C)	½ c.
Papaya (C)	½ c.
Peach* (A)	1 medium
Pear*	1 small
Pineapple*	⅛ medium or ½ c.
Pineapple juice	⅓ c.
Plums	2 medium
Prunes*	2 large
Prune juice	⅓ c.
Raisins*	2 T
Tangerine (C)	1 large
Tomato juice (C)	1 c.
Vegetable juice (C)	1 c.
Watermelon	1 c. or 2" by 3" wedge

* Good source of fiber

● Cruciferous vegetable—the National Cancer Institute recommends including these vegetables in the diet twice a week as they may reduce the risk of certain types of cancer

(A) Good source of vitamin A. The National Cancer Institute recommends choosing vitamin-A-rich vegetables and fruits every other day, as they may reduce the risk of certain types of cancer

(C) Good source of vitamin C

Fashion details, last pages

Wayne Maser

Today's "diet essential" is aerobic exercise— which done regularly and combined with eating well is now believed to reduce disease risk as well as body fat

move

SIGNALS OF
A NEW SEASON

SYMBOL:
A NEW SHAPE,
A DIFFERENT WAY
TO DEFINE THE BODY.
GIANNI VERSACE

FALL FORECAST

If you're looking ahead to fall—it's really here before you know it—what should you be looking for? It's the question behind all the other questions on these four pages. And the answers, from key designers in New York, Paris, Milan, London, tell you about a new season in general, and about a designer's thinking in particular. Starting here, the early line on what's coming, what to watch...thoughts gleaned as designers began to work on new collections...

SYMBOL: NEW DAY DRESSING—A SOFTER COAT, NARROWNESS UNDERNEATH. CALVIN KLEIN

shape!

Q For the last eighteen months or so, fashion has been very body conscious. Do you see this continuing? If yes, will it change?

Azzedine Alaïa, Paris: Of course, I am still body conscious. But my way of cutting is always in evolution. That means there will be things less tight. More fabric used for tops.... **Giorgio Armani, Milan:** The story of the body must go on, but we cannot go farther or a woman will be almost nude!...**Geoffrey Beene, New York:** The body consciousness will be there. My entire collection is based on curves....**Bill Blass, New York:** The whole idea of clothes being closer to the body is already obsolete. Clothes are downright tight.... **Gianfranco Ferre, Milan:** We have reached a moment of mature body consciousness. The evolution: underscoring some points of the body, softening others....**Karl Lagerfeld for Karl Lagerfeld, Paris:** Body consciousness is typical of the '80s when the idea of fitness is so prominent in society. I think it will continue to evolve. The next step: big volume with body-conscious points, such as small waists....**Jean Muir, London:** Women are not yet used to body-conscious fashion but it is continuing and maybe becoming a touch easier.

Illustrations by Mats Gustavson

SYMBOL:
THE ROUNDED SHAPE . . .
THE SMALLNESS!
GEOFFREY BEENE

FALL FORECAST

Q Describe your key proportion, your key look. How is it different this fall?

A

Azzedine Alaïa, Paris: The waist will be the key point of my silhouette. Coats will be big, long, and comfortable with a very narrow line underneath. As always, two lengths: short and long.
Geoffrey Beene, New York: The shoulders are rounded and curved; the hips are curved; the waist, more often than not, is prominent. Skirts for day, short—at the knee or above. The representative look: a very curvaceous small jacket and short, narrow skirt, under a 7/8 coat.
Bill Blass, New York: The proportion still starts on top. Shoulders are not squared anymore—rounded, instead—but still emphasized. Representative look: a short, tight dress with a big, voluminous coat.
Gianfranco Ferre, Milan: Round shoulders and softness—a new softness in jackets and coats. A new proportion from enlarging a sleeve, softening the fabric on top, then tightly belting the waist.
Romeo Gigli, Milan: The key look—a big, soft, roomy coat over a close-to-the-body jersey dress. More skirts than pants. Softer jackets—a cardigan, a soft skirt, big coat.
Donna Karan, New York: A rounder silhouette—a softer shoulder, a rounder shoulder, rounder hips; movement and

Q **smaller**

How do you see a woman dressed for day . . . for any situation where "image" is important?

A

Giorgio Armani, Milan: I am tired of a woman in a jacket for "image." The jacket, the blouse, the skirt worn the classic way is over. A jacket, yes, but looser with maybe a T-shirt and softer pants for business. . . . **Geoffrey Beene, New York:** The idea: to wear almost anything that doesn't look like what a man would wear. The best thing that women can take from men is the neatness and versatility of men's clothes. But it ends there. Period. Exclamation point. I think men will feel comfortable with women wearing clothes unlike their own, and women will enjoy wearing those clothes. . . . **Bill Blass, New York:** A woman will be more apt to wear a dress than a suit now. . . . **Gianfranco Ferre, Milan:** There are no differences between situations for "image" and other moments. It is a way of being—a white blouse and black skirt with a beautiful coat over them will fit any situation. . . . **Calvin Klein, New York:** A jersey suit or a jersey dress and jacket as opposed to the grey flannel or navy suit—that's the most modern way to look. We're no longer stuck in power dressing.

rounder

swing in the bottom of skirts, coats, jackets. The waistline is going to be important. Day looks: The most luxurious sweater and soft pants under a belted topper coat. Or a new rounded skirt, a sweater, and body suit.
Calvin Klein, New York: A big difference in silhouette at the shoulder. The look will be rounder, softer whether it's a coat, jacket, sweater, or blouse. A proportion I love: a new length coat—stopping right around the knee—with narrow pants.
Karl Lagerfeld for Karl Lagerfeld, Paris: Small waists with big skirts and redingotes. The volume makes the waist and body smaller even when not tightly fitted.
Claude Montana, Paris: Much smaller shoulders. Soft easy tops. The waist: key....
Jean Muir, London: The silhouette is slim under a roomy coat. Always: a short skirt, a tiny legging, a soft trouser, a longer skirt.
Emanuel Ungaro, Paris: Two silhouettes. One, short and sharp. The other, long, streamlined, and lean. Evolving from the spring couture—the peplum suit, a marked waist, the redingote.

SYMBOL:
THE SMALL WAIST,
THE MOVEMENT
OF A SKIRT.
KARL LAGERFELD
FOR FENDI

softer

SYMBOL:
THE KEY COAT...
ROUNDNESS
OVER NARROWNESS.
GIANFRANCO FERRE

Illustrations by Mats Gustavson

Q What about coats? How will they look?

A Geoffrey Beene, New York: My favorite coats: 7/8-length, boxy, and unlined and unconstructed in fabrics that are weightless, but warm....Louis Dell'Olio for Anne Klein: Fuller coats, whether belted or loose. Circular coats. Unlined shell coats.
Gianfranco Ferre, Milan: Big, long, soft voluminous coats to be really wrapped in, and a soft cardigan coat to the knee....
Karl Lagerfeld for Karl Lagerfeld, Paris: Long coats will be important. And easy, short ones like big, comfortable blazers.
Rifat Ozbek, London: Big coats over a second coat in satin or fake fur—mid-calf, below the knee. *(Continued on page 356)*

Fragrance:
the essence of change . . .
Here, a subtle evening
change that begins
with the captivating charm
of Magie noire by Lancôme . . .
The visible expression
of change: a wig—
an unexpected accessory
in a length, a color
different from your own.
Excess-orie wig.

THE ESSENCE OF Change

Elements of personal allure...of intriguing personal style....It can be fragrance...it can be a fantasy wig...one glorious accessory...a provocative makeup. It can be anything that gives you a different feeling about the way you look, the way you see yourself....On these six pages—on Isabella Rossellini—striking expressions of change that turn on fragrance and fantasy, sparked by the presence of dramatic, unexpected wigs.

Personal allure...it begins with assurance, with a strong sense of self. But no matter how you define your personal style—from classic/conservative to romantic to tomorrow-trendy—there are moments when change becomes a very attractive, very welcome option. With it, the possibility of discovering, uncovering hidden aspects of our personalities...even reversing the image we hold of ourselves. And, in satisfying the need for change, there is a very real sense of freedom, of pleasure... especially, when change takes a turn to fantasy.

In a world of increasing demands and pressures, of decreasing available time, what could be more inviting, more irresistible than the opportunity to "escape," to flirt with something different, something lighthearted, and out of the ordinary. Even more inviting: the fact that many modern options for change are of a temporary nature—you can play a different role for a special moment, a special evening...and when it's over, it's over.

There are, of course, the classic ways to change your look, your image. A total change in makeup. A change of style where fashion is concerned—sometimes even one unexpected accessory is enough.

But, today, there's also change of a more intriguing nature—a change that centers on the world of wigs and hairpieces. Once considered by many to be "too" special, wigs have become, for more and more women, a real-life evening accessory. Wigs valued for their entertaining, fantasy aspect. Wigs that satisfy the desire for change in a way that's far more dramatic than an evening makeup or jewel. And the choices now—as these pages suggest—are almost endless in terms of color, style, length.

As a way of expressing self-image, fragrance is, without question, in a class by itself ...for the way it can heighten, can change a mood instantly, unmistakably. The very way fragrances are classified (the full story, page 334) is the perfect starting point. You know exactly where a fragrance "stands": the mood, the feeling it was created to represent. In our choice of a fragrance, then, a chance to stay within character...or to change totally.

Recently, classic fragrance houses—Guerlain, Parfums Caron (Montaigne Boutiques), Patou, among them—have reintroduced some of their most classic fragrances, a few over sixty years old. Along with their reappearance, an effort to help you distinguish their "type" more readily. For example, an effort to underscore the spice, amber, musk in a "woody" scent...or the rare fruits and flowers of an "Oriental." With an easier identification, the easier it is to experiment, if and when the mood strikes.

And there is something very appealing, something very alluring about changing your fragrance identity from time to time. If you're known for roses and jasmine, and make a move to a musky woody scent...or you forsake a fresh green fragrance in favor of a smoky "aldehydic" one, you'll be amazed at the effect it can have.

The possibilities for change—in both the numbers of fragrances today and their sophistication—have never been greater. The best, most creative perfumers in 1986 mix unique blends of notes...fragrances that suggest, evoke, provoke ...fragrances that can reinforce your image of yourself or prompt a startling change.

These six pages:
all wigs cut and styled
by John Sahag,
John Sahag Salon, NYC;
makeup, Sophie Levy.
Lipcolor, left:
Lancôme's Desirée.
Fashion details, last pages.

Sheila Metzner

Lipcolors: this page, Flame; right, Red Satin. Both, Lancôme. Fashion details, last pages.

Sheila Metzner

fragrance: the essence of change

Part of the pleasure—giving in to the temptation to play a different character, a different role. A temptation satisfied, *left*, with a sophisticated, romantic fragrance: Forever Krystle, by Charles of the Ritz. The very dramatic change in look—the unexpected black-and-white wig, by Jacquelyn International, NYC . . . . How to see yourself a little differently . . . it could start, *this page*, with a change of fragrance—the distinctive floral/spice blend of Private Collection by Estée Lauder . . . . And it could go all the way to the playful color "shock" of orange bangs. Henry Margu Wigs.

Lipcolors: left, Mauve Argenté; this page, Sugared Maple. Both, Lancôme. Fashion details, last pages.

Sheila Metzner

fragrance: the essence of change

For a special moment, a fantasy change, *this page*. The change to a fragrance that's exotic, singular, enchanting: Shalimar by Guerlain.... And a total change of look: the stunning impact of a wig as extraordinary for its color as for its shape. Wig by Theresa Wigs, NYC....Change of a very provocative nature, *left, inset:* fragrance that's complex, modern, seductive—Scoundrel by Revlon.... And the wit, the whimsy of a pastiche of colored hairpieces. Henry Margu Wigs.

SCENT TRACK

BY SHIRLEY LORD

The forty million olfactory receptors hard at work in your nose—sending odor information to the brain—are receiving a great deal of attention these days from scientists who "map" out your neural responses to a variety of smells in an endeavor to understand why you like some scents more than others.

This close scrutiny is understandable when you realize that today, in the United States, you can choose from over six hundred fragrances—approximately two hundred companies selling over three billion dollars' worth of fragrance annually in all its many forms.

Studies on what you like and don't like have now produced two distinctly different lines of research. One concentrates on developing new, unusual, and less expensive ingredients (which, with a synergistic effect, give a much broader palette of scents); the other gains data as to fragrance's role in improving fitness, reducing stress, insomnia, and altogether affecting behavior beneficially.

Much of this olfactory research is being carried out at Yale University's Psychophysiology Center, under the direction of Gary E. Schwartz, Ph.D. With a scientific team, Dr. Schwartz is exploring how much fragrance affects us, particularly to ascertain whether aromatherapy (healing with a topical application of essential oils) can ever be a medical reality.

So far, research seems to indicate fragrance works in the body on several levels: a chemical level, where chemicals in fragrance activate nasal receptors, pass into the bloodstream, then circulate into the brain to affect moods without your knowledge; a sensory level, where the scent of a fragrance distracts sufficiently to take the mind away from something else; an emotional and cognitive/mental level, where a fragrance—possibly through a previously learned association—triggers a positive response, affecting your nervous system, to put you into a different, more relaxed psychological state. (The scent of spiced apples, for instance, has been suggested as a fast uplift, partly because of past associations with apple pie, Christmas, family.) Finally, the social level where fragrance has been noted to boost self-confidence, and to change the way we relate to one another.

Dr. Schwartz also points out, "the act of paying attention to our sense of smell alters our breathing; and this attention to breathing—pace, rhythm—may also be relaxing. Obviously, all these levels work together to produce the results that have been associated with aromatherapy, but there is no solid data to prove this as yet. I can envision in the future, however, that certain drugs may be given in the context of fragrance—not to say that all fragrances will require prescriptions, but that smaller doses of drugs could be used when given in a fragrance solution." ▽

	FLORAL deliberately, deceptively simple	**GREEN** As fresh and vital as "green" should be
AT WORK		
Up front meant to be seen/heard	A stunning original —Chloé by Parfums Lagerfeld	A very "grown-up" green—Lauren by Ralph Lauren
Backstage where plans begin	White Linen by Estée Lauder—always beguiling	Lightly "penetrates," Michelle by Balenciaga
Team player gets things done	L'Air du Temps by Nina Ricci means business	A spirited decision, Enjoli by Charles of the Ritz
AT PLAY		
Outdoors the sporting life	A love match, Perry Ellis for Women	Splash, spritz, wake yourself up—Chanel No. 19
Indoors leisure, pleasure	"First" de Van Cleef & Arpels—a jewel of a scent	The contemporary and complex Aliage by Estée Lauder
Traveling by air, land, and sea	A non-wilting bouquet, Anaïs Anaïs by Cacharel	Keep moving with Jovan's Tropical Iris
AT HOME		
Morning brunch and lunch	Even in the A.M. Nocturnes de Caron	"Bravura," bright, bracing, Charlie by Revlon
Afternoon to early evening	The "superbowl" of flowers, Joy by Jean Patou	"Less is more"—much more, Y by Yves Saint Laurent
Late night to small hours	Give it a rich "edge" with Lutèce by Houbigant	Adolfo, a leafy green, thoroughly luxurious scent
AWAY		
Big city/small town/bright lights	More adventure with Decadence, Parfums International Ltd.	A fresh approach, Fidji by Guy Laroche
Country and wide open spaces	From the gardens of the world, Le Jardin by Max Factor	Warm up the land with spice, K de Krizia
Water, on the ocean, lake, or river	Make a considerable "splash" with Paris by Yves Saint Laurent	More "wind in your sails," Nino Cerruti

Facts are facts, but the most fascinating aspect of fragrance choice is related to the ambiguity, mystery of our brain's limbic system, which influences us to love Chopin as well as Springsteen, to wear orange as much as grey, to enjoy a "green" scent and an "Oriental" one, too. At the second Rencontres Internationales de la Parfumerie, experts from all over the world agreed that many people do not possess a strong olfactory sense and that over 10 percent of the world's population have "tired" noses. All of these people need extra help in choosing fragrance. This chart is based on another point of agreement: perfumers create each fragrance with a personality type in mind, one that comes to life when the scent is applied to the right skin at the right time and place...

ALDEHYDIC (smoky/powdery with plenty of "pow")	**CHYPRE** (complex with "energy" giving oils	**ORIENTAL** (exotic/erotic—always memorable)	**WOODY** (sensual—sometimes with musk)	**MODERN** (imaginative/ "different")
Mētāl by Paco Rabanne, an ultimate power player	Scene stealer, Dioressence by Christian Dior	Always a star, Youth Dew by Estée Lauder	Special effects by Paloma Picasso	Beautiful by Estée Lauder—the favorite message
Blended with sudden bite, Eau Sauvage by Christian Dior	Cool, elegant and intriguing, Gucci No. 3	Subtle attention getter, Pierre Cardin Cologne	For a fascinating personality, Epris by Max Factor	Les Grains—a "mix/match" trio from Rosemarie Stack
Count on it to last, Aviance by Prince Matchabelli	Understated art, Ombre Rose by Jean Charles Brosseau	Eastern florals, precious woods, Anne Klein Parfum	Standout, Inoui by Shiseido, blended woods/moss	Finely "textured" as his clothes: Ruffles by Oscar de la Renta
Oak musk, leather, herbs—Polo by Ralph Lauren	Sparkling, Cachet by Prince Matchabelli	Game, set, match... Vanderbilt by Gloria Vanderbilt	An enterprising woody mix, Sinan by Jean-Marc Sinan	Made to be a winner, Grey Flannel by Geoffrey Beene
Albert Nipon mixes sage, roses, patchouli	Self "decor": sandalwood, jasmine, Ungaro's Diva	Romantic hearts, Opium by Yves Saint Laurent	New indulgence: Magie Noire bath and shower gel	Spread the mystery of Royal Secret by Germaine Monteil
Turn hotel into home with 7eme Sens by Sonia Rykiel	A special identity, Miss Dior by Christian Dior	Beguile the natives with Giorgio Purse Atomizer	Take it with you, Azurée by Estée Lauder	Pack a punch with Tawanna by Regency Cosmetics
Slip into Armani by Giorgio Armani	Maja by Myrurgia means "beautiful woman"	Making memories, Obsession by Calvin Klein	Early exhilaration with new Givenchy III foam bath	Jardins de Bagatelle by Guerlain lightens the day
Ciara, a golden, glowing scent by Charles Revson	Love in the afternoon—Maroc by Ultima II	The incomparable Coco by Chanel	A brilliant Whisper of Musk by Jovan	A new, distinctive signal by Laise Adzer
Worth's Je Reviens—"smoke gets in your eyes"	Surround yourself with Avon's Mood Creations Fragrancer	Sensuality with style, Vol de Nuit by Guerlain	Soft, subtle, woody—Silences by Jacomo Parfums	Dancing in the dark with Valentino by Valentino
Instant recognition with the classic Chanel No. 5	New in France, Pour Mon Amour by Jean Jacques Vivier	Your own Shangri-La with Oriental Mystery Aroma Disc	Builds mood fast, Babe by Fabergé	Guaranteed elegance, Jean Patou's New 1000 Eau de Toilette
Earthy, arousing elements, Calandre by Paco Rabanne	Dark and interesting, Ciao by Houbigant Paris	Myrrh lends long-lasting quality to Gianni Versace	The freshest breath of air, La Coste Eau de Toilette	Go with the wind—diverting Molinard de Molinard
Long-lasting warmth, Macassar by Parfums Rochas	The superb aromatic, Antaeus Pour Homme by Chanel	Ysatis by Givenchy, a new fragrance kick	Richly "textured," Drakkar Noir by Guy Laroche	Burberrys by BethCo Fragrances, a constant force

FAST DRESSES

NONSTOP LEGS!

Short, bare, and undeniably pretty—those are the words that sum up the leggy little dresses on these six pages. Each cool enough for the hot summer nights ahead, each "dressed" enough when you want something more. And, taking their ease, their inspiration from classic sundresses—all bare shoulders, halter tops, small flirty shapes—they're the kinds of dresses you always wish you had in summer. . . . *Opposite:* Oscar de la Renta's multicolored silk floral print, with its bare back, halter neckline, about $700. Mid-May at Elizabeth Arden Salons; Nan Duskin; Lillie Rubin-South & West; Balliet's; Neiman-Marcus; Sakowitz. . . . *This page:* The bare, white silk slip of a dress with crisscrossed spaghetti straps in the back. By Michael Katz. About $500. Bergdorf Goodman; Maison Posh II, Locust Valley NY; Lois Geans, Shreveport LA; The Gazebo, Dallas; Frost Bros.; Capriccio, Scottsdale AZ and La Jolla CA. These six pages: hair, Oribe, NYC; make-up, Linda Cantello. All photographed at The World, NYC. Details, more stores, last page.

Steven Meisel

FAST DRESSES

NONSTOP LEGS!

Some of the prettiest of this season's slip-like summer dresses are in this season's star "color"—white . . . like Zoran's racy cashmere cable knit, *this page*—small, spare, all you really want, need, come evening, and it's as bare, as body-conscious as can be. About $450. Zoran, NYC; Beverly Hills; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Lou Lattimore, Dallas. . . . And, another short, white dress, *opposite*, in cotton denim—a fabric with a whole new day/evening life this summer. From Fabrice, with a snug, curved bodice, the extra touch of his signature beading at the neck. About $800. Hirshleifer's, Forest Hills and Manhasset NY; Ella Pryor, Houston; Maxfield, Los Angeles. To order at Bergdorf Goodman. Capriccio, Scottsdale AZ & La Jolla CA. Details, more stores, last pages this issue.

Steven Meisel

Flirty, bare, all in black! . . . *This page:* A narrow silk faille minidress with a big white bow—and straplesssness that emphasizes curves, from Christopher Morgenstern for Chuck Jones, about $580. Barneys New York; Snooty Hooty, Atlanta; Weinstein's, New Orleans; The Gazebo, Dallas; Capriccio, Scottsdale AZ and La Jolla CA. . . . *Inset, below:* From Michael Kors, a flirty two-piece cashmere knit: a slim, short, pull-on skirt and halter top that hugs the body, wraps and ties at the waist. Top, about $310. Skirt, about $460. Late May at Nan Duskin; Jackson Graves, Minneapolis MN; Balliet's; The Gazebo, Dallas. To order at Barneys New York.

Steven Meisel

FAST

DRESSES

NONSTOP LEGS!

More straplessness, *this* page, in a short, black cotton waffle piqué, buttoning in front, body-skimming, but not tight. Chetta B. by Peter Noviello and Sherrie Bloom, about $140. Bergdorf Goodman; Jones & Jones, Baltimore MD; Jordan Marsh, Boston; Ivey's Carolinas; L.S. Ayres, Cincinnati OH and Indianapolis IN. Details, more stores, last pages.

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: in warmer weather, when to add accessories, when to let fashion stand on its own . . . changing the "level" of summer dressing with great new shoes, belts, jewelry . . .

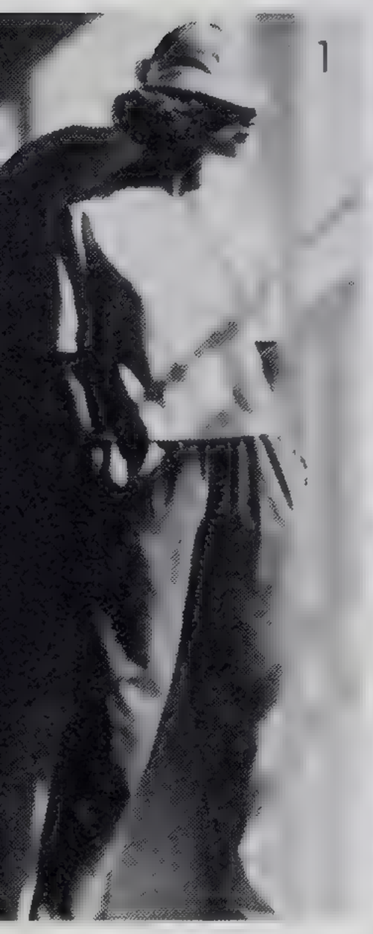
When to change, with accessories, and when to leave well enough alone: that was the question that emerged from the fashion in this issue—a delicate balance anytime, but especially so in summer. The very first look, here (1), for instance—Zoran's tapered khaki pull-on pants and cream silk short-sleeved T-shirt (worn with simple black leather flats, minimal jewelry)—is a perfect example of **good fashion "as is": a look that doesn't need a pile-on of scarves, jewelry, belts,** and the like. It's a look that actually sums up how many women feel about dressing during the warmer months—that less *is* more. What's appealing is its lack of fuss—the coolness of the fabrics, the spare, clean neckline, the simplicity of cut.

Giorgio Sant'Angelo's sheer hand-painted silk chiffon pants (2), on the other hand, seem to represent a different kind of appeal. On examination, they're more versatile than one would expect. In this case, **the versatility depends on what you add, subtract, mix, move.** We showed just one of the dressing options for day—the pants paired with a small sweater. At an even more casual level, think of these pants as a swimsuit coverup, something to pull over a maillot and wear at the beach, around a pool. Consider, too, other possibilities. The designer, for example, layered his diaphanous bottoms and tops over hand-painted bodysuits for a different take on evening pyjama dressing. We could also see them at night, wrapped at the waist with a big scarf or a sarong, and a high-heeled sandal.

One dressing staple everyone always seems to be searching for: the perfect white shirt. This year, one that fits that description is David Cameron's (3): crisp and neat in white cotton sheeting, with a definite sense of scale. What makes that shirt—as well as its accompanying sharkskin denim skirt—stand out is the dramatic difference in shape. The shirt, for example, is cut bigger, with presence, volume—easy enough to belt in tightly at the waist. The skirt is *very* shaped, with real styling. With the skirt's matching denim jacket—cut long, lean—and high heels, bold jewelry, these clothes reveal their "true colors" as city pieces.

Good dresses are also hard to come by in summer (anytime!). If you find one like Albert Nipon's sleeveless white cotton (4), you'll find it,too, has its own kind of versatility: there's actually a lot to do with a leggy little dress like this. **Easiest to do: to make it more "dressed," by way of one of the new, wider belts in black or in red textured leather. Adding a jacket is another way to change a small dress's nature.** A trim bolero and a dressier shoe (a racy slingback pump or white snakeskin with a cut-down vamp) would be ideal. Or, a small jacket in black snakeskin. One thing that gives this particular dress its movability: the crispness of the fabric—a white cotton faille with a slight stiffness and body.

The same thing could be said about Issey Miyake's short red batik-like print dress (5): you can quickly vary its "level" of dressing. It's just as much a hot-weather day dress when worn with little flats as it is a "dressy" look, put together with jewelry, a belt, an evening shoe. Another way to see it—as a beach cover-up. With a built-in tie that alters its shape, it hikes up—changing from a knee-length dress into a leggy playsuit of sorts. Or try tying it at the waist with still another pattern; or adding gold accessories, a gold chain belt, or a big decorated belt. As different as these two last dresses are, they share the season's strong sense of bareness. **There's more body everywhere—bare shoulders, sleevelessness, and, especially, legginess. To make the most of that: sheer or nude stockings, instead of last year's darks, seem to work best. They let the natural—bare—look of legs come through.** ▽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Catalina

ANTRON / LYCRA

VOGUE'S health style

Travel diet...self-assertion strength...tanning pills: safe?...airplane air: healthy?...Sunday night spirits

Rx: Chocolate

Your mood plummets and you reach for chocolate. This habit is so common that experts are taking a closer look at chocolate and the ways in which women, in particular, use chocolate as "medicine."

A new study reveals that the urge for chocolate may be more than psychological. People who suffer from hysteroid dysphoria, a type of depression, are especially likely to self-medicate with chocolate. This group is made up almost entirely of women. Some of the personality traits associated with hysteroid dysphoria—moodiness, vulnerability to the opinions of others, and the tendency to fall in love easily and feel devastated by romantic rejection—have been observed in women who are not clinically depressed, and who also turn to chocolate for solace.

"Chocolate is rich in a number of chemicals that may have powerful effects on mood," said Michael J. Gitlin, M.D., assistant clinical professor of psychiatry and medical director of the Affective Disorders Clinic at the University of California at Los Angeles. One such chemical is theodromine, a more potent stimulant than caffeine. But chocolate's most powerful ingredient may be phenylethylamine (PEA), a cousin of amphetamine that is also produced naturally in the brain. Experts speculate that people suffering from romantic rejection may turn to chocolate to replace diminished PEA levels in the brain.

Researchers can't explain why women seem to be particularly susceptible to the chocolate habit, but "it could be biological, with estrogen affecting the receptivity to one or more of the chemicals in chocolate," said Dr. Gitlin. He plans more research to pinpoint chocolate's power over many people's moods.

STUDIES PROVE IT: NORMAL-WEIGHT WOMEN WALK TWICE AS MANY MILES PER WEEK AS THEIR OVERWEIGHT COUNTERPARTS. AND—MORE INCENTIVE—SIMPLY WALKING TWENTY CITY BLOCKS DAILY CAN TAKE OFF THREE POUNDS IN A YEAR WITHOUT CHANGING YOUR DIET....
—from "The Fast Food Diet" by Judith S. Stern, Sc.D., and R.V. Denenberg (Prentice-Hall, Inc.)

Staying Happy

"While there is no simple 'formula' for happiness, most experts agree that it is a matter of achieving the right balance between work, love, and play. Just what makes that balance is different for each individual and often changes at various points in our lives," said Sandra Samaniego, Ph.D., clinical psychologist, Lenox Hill Hospital, NYC.

What's also important is recognizing that happiness is an elusive quality—and that it is as likely to come from working towards a goal as it is from reaching it. "While being an optimist isn't essential, a woman who is attuned to the positive side of life is most likely to find happiness," said Dr. Samaniego. "Research also suggests that people who are most satisfied with their lives devote time to activities that make other people happy as well."

A FITTER WALK

Most of us don't think we have to learn to walk for health. But knowing how to get started, how to carry your body, how fast, and how often to walk are crucial to gaining its maximum benefits. Paul Taylor, fitness expert and board member of the American Running and Fitness Association, offers the following advice:

- **Start gradually** *If you have been sedentary, limit your first few walks to ten or fifteen minutes. "Your goal should be to walk three or four times a week for thirty to forty minutes each time," says Taylor.*
- **Stand tall** *Increase your pulse rate by striding quickly, but keep your shoulders, back, and neck erect. Trying to quicken your pace by leaning forward excessively strains the back and neck, says Taylor.*
- **Breathe easily** *If your breathing is labored or you are unable to maintain a conversation while walking, slow down.*
- **Exercise options** *For a tougher workout, walk on a hilly terrain. While walking at an average pace on a flat surface burns 280 calories per hour, moving on a ten-degree incline burns about 500 per hour—nearly the same amount consumed by jogging, but with minimal injury risk. To get the greatest benefit work up to the same pace walking on an incline as you do on level ground. Climbing too steep a hill, particularly if you are unfit, can increase the incidence of muscle pain and stress.*

Walking backward is the latest—oddest—variation. It has proved therapeutic for injured knees and ankles. While some experts feel its value for healthy people is questionable, Barry Bates, Ph.D., director of the biomechanics laboratory, University of Oregon, says: "If you incorporate some backward movement into your exercise program, you get a more balanced activity, and that may lessen the strain on the body."

SURVIVAL STRATEGY

Thousands of lives could be saved every year if we all made safety a habit. Five simple steps to take now:

- **Install a smoke detector in your home and check its function monthly, advises the National Safety Council. In a hotel, note the nearest emergency exits on the map posted in each room.**
- **Wear safety belts at all times, in a car and a plane. In a plane, review safety instructions and note emergency exits.**
- **Learn CPR and take a refresher course annually.**
- **Always swim with a companion—preferably one with life-saving skills. Remember that alcohol and water sports don't mix.**
- **Carry or wear identification specifying any health problems when walking or jogging alone.**

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VOGUE'S health style

Sunday Night Mood

Sunday night often brings a slight dampening of spirits in some otherwise happy people. Ronald W. Pies, M.D., assistant professor of psychiatry at Tufts University Medical School, suggests some clues to the causes of Sunday-night blues.

"Preliminary studies indicate that while job dissatisfaction is a factor, even nonworking people can suffer from the syndrome," said Dr. Pies. Some Sunday-night-blues sufferers often do with the weekend what binge eaters do with food—they try to cram everything in at once and then "diet" for the rest of the week. Sleep patterns also seem to play a role. People who go to bed late on Friday and Saturday nights suffer from symptoms similar to jet lag when, on Sunday night, their body rhythms are out of synch. Experts haven't developed a treatment for Sunday night blues, but Dr. Pies offers this advice:

- If you can't change your job, try to gain some control over your well-being at work.
- If you fret about the projects you have to do on Monday, tackle some over the weekend.
- Try to maintain a sleep/wake schedule on the weekend similar to your weekday one.
- Don't have unreasonable expectations about entertainment, affection, or sex on weekends.
- Aim for a better balance between work and play in general. Build pleasures into every day instead of isolating them to the weekend.

"People have trouble with endings of all kinds," said Eugene Kennedy, Ph.D., professor of psychology at Loyola University, Chicago. "Sunday is like the end of a summer day. We can't hold on to it; but we shouldn't indict ourselves for feeling down." —RUTH WINTER

Pregnancy: Is Later Safer?

In the last decade, the number of women having their first child in their early thirties has doubled—which a report from the American College of Obstetricians and Gynecologists (ACOG) suggests may be a health advantage. Among the positive factors ACOG cites: The average woman in her early thirties today is in better physical shape than she was at twenty, is more likely to have established routine medical care, and is less likely to be alarmed by normal body changes during pregnancy. Women's self-care at every age along with improved diagnostic techniques have helped to make a vast majority of *all* pregnancies today complication free. . .

ACNE MEDICINE—HEART HAZARD?

A nationwide alert last year warned doctors and women patients against using Accutane, or isotretinoin, during pregnancy. The drug is effective against severe cystic acne but has been linked to high rates of birth defects, including mental retardation in babies whose mothers take Accutane while pregnant. Another kind of side effect, increases in blood fats and cholesterol while taking the drug, has now been studied carefully. Research at New York City's Mount Sinai Medical Center showed that during isotretinoin therapy, both men and women had increased blood levels of triglycerides and cholesterol and a drop in high-density lipoprotein (HDL), the protective substance against blood-vessel plaque. The blood-lipid levels return to normal when the drug is discontinued. Reporting in "The New England Journal of Medicine", the Mount Sinai research team observed that the drug-caused changes in blood fats might substantially increase risk of cardiac disease if sustained over a long period of time. Not fully answered: whether shorter drug treatment would eliminate the heart risk. Though isotretinoin still is regarded as the drug-of-choice for treatment of severe acne when nothing else helps, experts are advising extreme caution in long-term use for other skin conditions.

<u>COVERING UP</u> WHILE WALKING IN WOODED AREAS MAY NOT BE PROTECTION ENOUGH AGAINST POISON IVY AND OTHER SKIN-IRRITATING PLANTS. MANY PLANT COMPOUNDS CAN ADHERE TO CLOTHES AND SET OFF A SKIN REACTION LATER ON. THE BEST DEFENSE: LAUNDERING HIKING CLOTHES AFTER EACH WEARING. . .

SITTING SMART

One unexpected component in exercising safely on a machine is posture. Michael Marino, physical therapist at the Institute of Sports Medicine and Athletic Trauma in New York City, advises:

Exercise bicycle **Adjust the seat height so your leg is slightly bent when it reaches the bottom of the pedal stroke. If the seat is too high, you'll have to shift from side to side to pedal. Set handlebars to be even with the seat; any higher and they encourage you to arch your back (ditto when you sit up straight rather than lean on handlebars).**

Weights **If you have any susceptibility to back pain, forgo free weights in favor of machines that support the back. When sitting on a weight machine, be sure to rest your feet on a bar or stool to maintain the back's natural curve. Don't lift weights above your shoulders.**

Rowing machine **Don't lean back too far on the pulling motion.**

The cardinal rule for back protection during exercise: don't arch your back. Master technique first, then proceed to faster or more difficult motions.

A great body isn't just something to look at. In fact, the obvious benefits of being fit are the ones you can't see. The ones that start on the inside. With the calcium in dairy foods.

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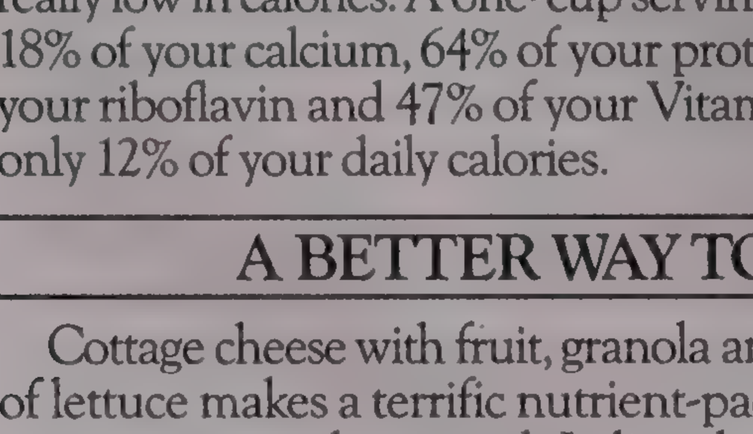
A BETTER WAY TO EAT.

Cottage cheese with fruit, granola and nuts on a bed of lettuce makes a terrific nutrient-packed light lunch. Try mixing cottage cheese with Italian dressing for a cheesier dressing for green salads. Or use it to make a tasty low-calorie stuffing for Mexican dishes like chilies or enchiladas. And, if you're busier than usual, remember that cottage cheese is also a light meal-in-itself.

Getting your calcium daily from a variety of dairy foods like cottage cheese is a great way to take care of the inside of your body. You'll also experience a terrific feeling that comes from knowing you're doing something so good for yourself. So why just look good from the outside, when it's what's inside that counts.



*Percentages based upon the Recommended Dietary Allowance for women 23-50 years old.

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AIRPLANE AIR HAZARD?

BY NATALIE BERKOWITZ

Complaints of frequent fliers and flight attendants have prompted the National Academy of Sciences to set up a committee to check out anecdotal reports and scientific data on causes for illness that occur after long plane flights. Experts are examining on-board conditions—levels of fresh air, oxygen, carbon monoxide, ozone, pressurization, tobacco smoke, bacterial pollutants; but "flight attendants learn early in their experiences that they will suffer some health problems related to their jobs," says Mary Ann Miller, Safety and Health Coordinator for the Independent Federation of Flight Attendants. Most seem to be caused by the extreme dryness of the air in plane cabins, which devastates skin, dries up mucous membranes, and dehydrates the whole system.

"On the ground, the air is voluminous and moist," says Owen Coons, M.D., a Dallas physician formerly associated with the Mercury and Apollo NASA projects. "At thirty-five thousand feet, the air lacks humidity and dries out the mucous membranes of the respiratory tract, breaking down the first line of defense against disease. Under these conditions viruses can 'settle in' and get to work—and there is bound to be a great variety of viruses in a big, full plane."

Air exchange on board a plane is controlled by a complicated system of power air packs operated by flight engineers. While this mechanism can make a difference in cabin air quality, it is generally acknowledged that the air packs are often turned off to increase power for take-off and to economize on fuel. Passengers can request that the power packs be turned on; but, in general, even this can't overcome the environmental limitations within a plane. Dr. Coons says, "It's important to prohibit all smoking on planes. It's a further irritant and a greater cause than dry air of nasal or pharyngeal problems." Ozone, particularly prevalent at the high altitudes where jumbo jets travel, may be responsible for some symptoms, such as scratchy throats, according to preliminary studies.

Passengers can follow some of the precautions that flight attendants use to reduce risk of illness; many carry small atomizers of water to restore moisture to the nasal passages. And because "coffee, tea, and alcohol act as diuretics and deplete the body of vital fluids, it's best to skip them altogether during flight, and make sure that you drink a glass of water between meals to make up for any water loss—this will help to keep the nasal passages and bronchial tree moist," says Dr. Coons.

"I hold a wet cloth over my nose and mouth as protection against fumes," says Karen L. Hulebak, Ph.D., a toxicologist and project director of the Board on Toxicology and Environmental Health Hazards, Washington, D.C. "A wet cloth can also help to keep the bronchial passages moist," adds Dr. Coons.

"An ordinary decongestant such as Sudafed is better than an antihistamine that many people take to prevent ear problems. A nasal spray, used once or twice, is prescribed for passengers who have pain due to changes in cabin pressure, particularly during descent. Artificial saliva and nasal sprays, such as Salivart and Zerolube, can help to lubricate the nose and throat," advises Joseph B. Jacobs, M.D., assistant professor of otolaryngology at New York University Medical Center.

How do the airlines respond to the criticism? The position of Pan Am's system director of public relations James A. Arey is that "99 percent of these people either came on board with the illness or caught it from fellow travelers: but we are aware of the problem and have a filtering system in our planes designed after the Concorde's to provide fresh air and dump stagnant air overboard."

"One single toxin or hazard is probably not a threat to health, but exposure to several, particularly in combination with other stresses, such as fatigue, could make for a reaction that otherwise might not occur," says Dr. Hulebak. "And if you already have a serious cold or earache, a bad bronchial condition, or respiratory problem, you might want to delay a long trip until your resistance is better."

Part-time athletes beware.
According to a recent survey, doctors polled saw three times as many sports injuries in weekend athletes as in participants in organized sports.

Information from Gallup survey sponsored by McNeil Pharmaceutical

Safety Games

Innovative, non-threatening ways to teach children about how to live safely in their world: with new games that reward them for wise decisions such as not playing with fireworks or not letting a stranger into the house. Walt Disney Home Video's "Too Smart for Strangers" features Winnie the Pooh . . . "Strangers and Dangers," a board game created by three law-enforcement professionals, can be played by children as young as four years old.

Illustration: ANDERS WENNGREN

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Bea Montague

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VOGUE'S health style your well-being

BY BARBARA LANG STERN

If the maitre d' at a restaurant where you have a reservation keeps you waiting, or the captain leads you to an undesirable table, are you comfortable speaking up? Or are you tempted to keep quiet and hope for the best?

When your self-assertiveness falters, "often it is not so much the kind of person you are as the kind of situation in which you find yourself that determines how you will act," wrote the late Stanley Milgram, Ph.D., in his book describing his classic experiments on *Obedience To Authority* (Harper/Colophon). Many commonplace situations—in banks, stores, doctor's offices, even taxis—are structured in ways that inhibit your sense of autonomy, and shift perceived authority to another.

The process starts with your predisposition to give control to an appropriate person; otherwise confusion would reign. This person's status usually is reinforced by dress/uniform; by props; and by an area physically and/or psychologically set aside as his. The maitre d' usually is attired more formally than you are. He controls access to the dining area and the reservation book, which probably is out of your sight; he knows your name and details of the waiting/dining situation.

Situational etiquette: when speaking up for yourself can mean breaking the rules

Perceiving this, you automatically fall in with the "situational etiquette," the unwritten, agreed-upon rules that regulate people's behavior in social situations: you don't invade an authority's space (think how uncomfortable you'd feel walking behind a store counter), or challenge the authority's competence or legitimacy. Breaking this etiquette causes discomfort. No one wants to make a scene! So it's not easy to speak up if that means challenging the maitre d's fairness or adequacy.

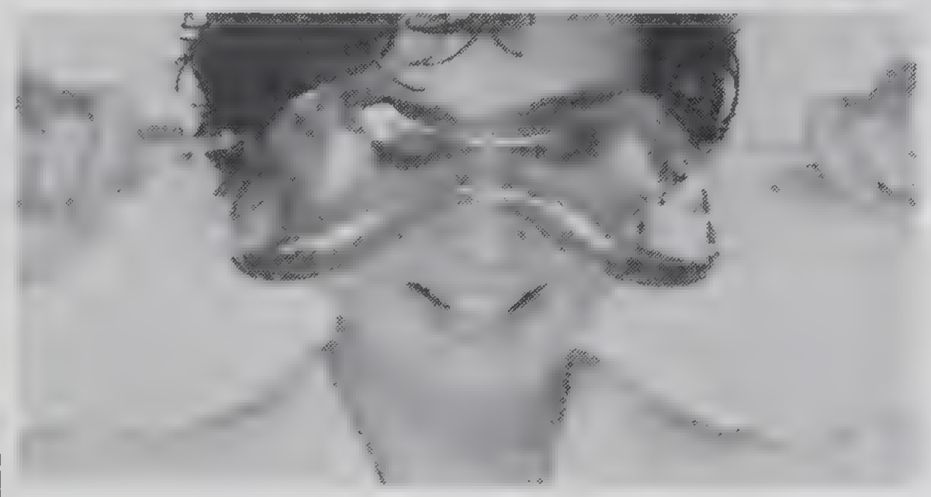
"Most people underestimate or overlook the importance of circumstances on how they'll react to authority," says Ronna Kabatznick, Ph.D., formerly a graduate assistant to Prof. Milgram, who conducted her own studies on people's behavior at hairdressers and in restaurants. "In a beauty salon, you put yourself in the hands of an expert who's going to cut your hair. If you want to limit what's being done, there you are, undressed, in a flimsy robe, with your hair dripping wet and your makeup smudged, looking and feeling childlike and helpless. No wonder you have difficulty asserting yourself."

A final important factor is the gender of the 'authority' you want to challenge. "Generally speaking, women don't feel authorized to be critical of a man," says Zeborah Schachtel, Ph.D., psychoanalyst, psychotherapist, and professor of psychology at City College of New York. "A woman correcting another woman might expect her to empathize; a woman correcting a man expects him to be angry and not to like her. More important than not being liked is the anxiety you feel when you behave in a way contrary to what you've been taught is appropriate to your gender."

Asserting yourself is complicated. Organizations need some authority to operate. But *you* are authorizing them by buying their product or service, and part of situational etiquette is that you should get what you're paying for. If you're not, etiquette can work to your advantage. Consider the following:

- If someone (maitre d', receptionist, nurse) knows your name, learn and use his or hers.
- Make requests (e.g., ask for a window table) in advance.
- Point out a breach of etiquette: "We agreed you would just *trim* my hair." "I'm a customer and I'd like some service." (Note subtle difference between "service" and "help.")
- If you still feel intimidated, mentally step out of the situation: remind yourself of your role/goal/rights. Ask whether you'd be impressed by the person intimidating you if you met him at a party and found out he was a head waiter. Try imagining an intimidating man as a woman; or picture yourself as a woman you know who deals forthrightly with men.
- Disobeying situational etiquette sometimes is appropriate. Remember the film *Terms Of Endearment* in which the Shirley MacLaine character *screams* at the nurses in order to get pain medication for her suffering daughter. When you're right you'll sense support from others, relief and approval from within. ▽

Do something beautiful



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Your diet: traveling light

BY JUDITH S. STERN, Sc.D.

Part of the pleasure of travel—whether it's business or personal—is eating. And while there's no reason to deny yourself the experience of eating well during a trip, a few simple adjustments can help to insure maximum energy and health.

One compelling example of diet's influence on well-being during travel is in food's ability to help the body to resist jet lag. The jet lag diet, developed by Charles F. Ehret, Ph.D., senior scientist at the Argonne National Laboratory and coauthor of *Overcoming Jet Lag* (Berkley Publishing), helps you to "reset" your biological clock to avoid the disturbance caused by traveling across more than two time zones (symptoms intensify the farther you travel).

The basic jet lag diet begins four days before departure, alternating a day of light eating ("fast") with a day of high-protein/high-calorie meals ("feast"). Beverages containing caffeine and caffeine-like substances also play a role in the diet, as they too help to "reset" the biological clock.

Because some people have found the jet lag diet complicated and difficult to follow, a simpler alternative is to shorten the program to two days, starting with the "fast" on the day before departure.

A sample plan if you're traveling over three time zones (from New York to California, for example): Eat lightly the day before departure (800 calories total) and restrict carbohydrates at breakfast and lunch. Dinner should be high in carbohydrates to encourage sleep. On the day of departure, drink two to three cups of black coffee or strong tea before 11:30 A.M. (or if you're going from west to east, take caffeine only between 7 and 11:00 P.M.). "Feast" (2000 calories total) with a high-protein breakfast and lunch and a high-carbohydrate dinner.

The abbreviated diet is slightly less effective than the long one. My primary reservation about both *(Continued on page 354)*

Eating right can help to stave off jet lag, weight gain, even some travel-related ills

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

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YOUR DIET

(Continued from page 353)

programs is that on feast days, meals tend to be high in fat and saturated fat. People who, for medical reasons, are trying to control their blood cholesterol and triglyceride should check with a doctor before tackling the jet lag diet.

Travel is often a time of caloric excess, and that can begin on the plane. On many flights, the combination of snacks, drinks, and meal can total two thousand calories in coach and exceed three thousand in first ciass. To survive airline eating, don't accept all the food offered and order a meal that is low in calories, fat, cholesterol, or sodium, depending on your dietary needs. Or, ask for a fruit or seafood plate—often more appealing than the standard low-calorie meal. There is no extra charge for these meals, but all must be ordered in advance (twelve hours for domestic flights; twenty-four for international ones).

Once you reach your destination, some specifics that help you to control eating, from Kelly Brownell, Ph.D., associate professor, department of psychiatry at the University of Pennsylvania:

- Be realistic about weight loss during travel; try to maintain rather than lose weight.
- Because it's easy in a foreign environment to forget what you've eaten, try to keep a diary of everything you eat. Tally up your caloric intake once a day.
- Plan ahead for a big luncheon or dinner by eating lightly at other times.
- Instead of the oversized portions, oversweetened pastries, and high cholesterol/high calorie bacon-and-egg fare offered in many hotel breakfasts, choose fresh fruit and plain yogurt.
- Eat at one of the increasing number of restaurants offering meals prepared according to the American Heart Association's guidelines. These meals are low in fat, saturated fat, sodium, and calories.
- In a foreign country, request meals with a minimum of cream and butter (bring along one of the new foreign phrase books on food and diet to translate).

About one-third of the more than eight million Americans traveling to developing countries this year are expected to get traveler's diarrhea. The expert advice: avoid raw foods and tap water (including ice cubes) both on land and during flights; "if you can't boil it, cook it, or peel it, forget it." In one study, incidence of diarrhea was directly related to the number of dietary "mistakes" made. Even those who used tap water when brushing their teeth had a slightly higher percentage of diarrhea than those who did not. ▽

HEALTH STYLE Q&A

Take a pill, get a tan? . . . When to whirlpool, when not—and why . . . . Dental fillings: any failings?

Q I've seen advertisements for pills that claim to tan skin without the sun. Do they work? Are they safe?

A The pills you describe are not approved by the U.S. Food and Drug Administration (FDA) and are not only illegal but considered potentially harmful.

Tanning pills contain additives that temporarily dye skin an orange/yellow shade. These color additives—beta-carotene and canthaxanthin—are found naturally in foods such as carrots, tomatoes, and fish.

Both additives have been approved by the FDA for use as colorings in small quantities in some prepared foods and some cosmetics. "Beta-carotene has also been FDA-approved for prescription use to treat patients with certain light-sensitive skin diseases," said Micheline Mathews-Roth, M.D., associate professor of medicine at Harvard Medical School.

The high concentrations of these additives in tanning pills, however, are considered to be risky; some people have experienced potentially harmful side effects including color deposits in blood, skin, fatty tissues, and the liver that—like the resulting skin color—take months of non-pill use to go away. Some anecdotal reports also indicate that tanning pills can cause dizziness and nausea.

"Even more serious is the evidence that the additive canthaxanthin leaves crystalline deposits in eyes, which may interfere with their ability to adjust to darkness," noted Dr. Mathews-Roth. "Considering the real risks involved, people would be foolish to take these tanning pills—or any medication not approved by the FDA."

Q I know a whirlpool bath feels good, but can it actually relax tense or overworked muscles? Are there any precautions to take before using one?

A The answer to both of your questions is yes. "Whirlpools combine the actions of massage and heat to reduce muscle tension and increase circulation," said Michael Marino, physical therapist and research associate at the Institute of Sports Medicine and Athletic Trauma, Lenox Hill Hospital, NYC. "Sitting in a whirlpool can be a great way to loosen muscles before and after exercise. However, using a whirlpool immediately after a workout is *not* a good idea; it's best to wait at least one half hour to avoid the risk of overheating."

Because a whirlpool bath can raise body temperature and lower blood pressure slightly, it should be used with caution and avoided by pregnant women, diabetics, and anyone with a heart condition, fever, or any infection. "To avoid drowsiness, never stay in a whirlpool longer than fifteen minutes or use water hotter than 110° F," said Marino. While whirlpool treatments can relieve symptoms of some injuries, they should be used in this way only after a doctor's diagnosis.

Q I've heard that the mercury used in dental fillings causes headaches and more serious problems. Is this true?

A "There is no definitive evidence that links the mercury in dental amalgam to any systemic disease," said Jack Mitchem, D.M.D., M.S., member of the American Dental Association's Council on Dental Materials, Instruments, and Equipment.

Mercury is typically used to "cement" a metal filling into a tooth. (Most dental fillings are about 45 percent mercury, combined with an alloy of silver, tin, and copper.) While it is true that, when you chew vigorously, a microscopic amount of mercury can be "sloughed off" of a filling, "this amount is many times less than the amount of mercury normally found in the air that we breathe and the food and water we take in—much less than the minimum amount of mercury considered poisonous," said Dr. Mitchem. "Also, the fact that dental fillings can last as long as fifty years indicates that most of the mercury stays in the filling."

In rare cases, people are allergic to mercury. A dermatologist can test to see if the small amount of mercury used in dental amalgam is enough to cause a reaction. In the unlikely event that it *is*, the filling could be replaced by gold, porcelain, or composite resin. ▽

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FALL FORECAST

(Continued from page 327)

What about "easy" evenings? What will a woman be wearing to go to a restaurant . . . to dinner at someone's house?

Azzedine Alaïa, Paris: I love the look of a classic white shirt for evening—it will be very fitted over the waist and hips. With a longer skirt.

Giorgio Armani, Milan: A beautiful sweater at night, with a crepe skirt or pants. It's an attitude, an easiness.

Bill Blass, New York: Short, tight, sexy dresses for a small dinner party, a restaurant evening. It's a category we once called "cocktail dresses"; now it involves anything a woman wears after six or seven o'clock. And for that, she wants glamorous dresses.

Louis Dell'Olio for Anne Klein, New York: A fabulous sweater. Maybe a charcoal cashmere sweater with rhinestone buttons—it still has the comfortable feel of just a cardigan—over a wonderful blouse with trousers or a skirt.

Gianfranco Ferre, Milan: Women who work do not have the time to change their clothes. They have to be dressed from morning to dinner. The same blouse will be more open in the evening, more feminine, and sexy worn in a different mood and with jewelry added.

Donna Karan, New York: A new suit . . . in tweed, with a textured chiffon georgette shirt—a marvelous big-body shirt—with a camisole underneath. In the evening, you just take off the jacket; you're in a wonderful skirt and blouse. . . . A velvet wrap blouse over crepe pants . . . a printed georgette shirt and tweed pants with jewelry and a crocodile belt.

Calvin Klein, New York: A combination of pieces—a beautiful georgette blouse with a cashmere sweater over it, and maybe a skirt in crepe or charmeuse. A mixture of fabrics in the same color—from pale creams to black, brown.

Claude Montana, Paris: Shiny vicose knits—a beautiful sweater; a long, shiny, simple stretch dress and a sumptuous blouson. Knitwear has replaced any other fabric for evening.

THE DIET DILEMMA

(Continued from page 319)

Columbia University College of Physicians and Surgeons, New York City, believes that as many as *30 percent of American women* are deficient in some vitamin or mineral. Effects of this range from inconsequential to serious. The key elements missing from women's diets: iron, folic acid, and calcium.

CALCIUM FACTS

Calcium seems to be the mineral of the moment, advertised in commercials and promoted as a key to good health. But experts say that it is far more than a fad. "The ultimate objective is to maximize your deposits of calcium and minimize the risk of fractures from osteoporosis," said Dr. Winick. Given adequate supplies of calcium, a woman will continue to build bone mass until about age thirty or thirty-five. (The best time for building bone mass is early in life. Mothers who encourage their daughters to drink milk and eat other foods that are good sources of calcium are doing them an enormous favor.) "After that, you continue to turn over and form new bone; but the actual bone mass has reached its peak," said Richard Rivlin, M.D., professor of medicine; chief, nutrition division at The New York Hospital-Cornell Medical Center and of nutrition service at Memorial Sloan-Kettering Cancer Center. *"Our main strategies then don't produce new overall bone mass, but they decrease bone loss."*

Dr. Rivlin believes that getting an adequate daily supply of calcium (1000 mg)—whether through dairy products or calcium carbonate supplements—may have long-range benefits. But taking megadoses of calcium isn't a good idea. "Excessively high doses of calcium may actually suppress the mechanism of bone turnover and prevent bone renewal," said Dr. Rivlin. It also puts you at risk for certain side effects, including kidney stones. In addition, Dr. Rivlin said it is important to avoid excessive amounts of fat, salt, protein, and doses of minerals (such as zinc).

IRON NEEDS

Another problem for women: the monthly loss of iron from their bodies. According to Dr. Winick, iron is often in short supply in both boys and girls. But boys make up the difference as they get older; women don't. Menstruation causes a drain on iron supplies, exacerbates any existing shortage. It also increases a woman's need for zinc and folic acid—both elements required for the cell-division process that replaces lost red blood cells. (During pregnancy, iron and folic acid needs soar as the body makes a new blood supply for the fetus.)

"It is possible for a woman to meet her added nutrient requirement through diet," said Dr. Winick. "But since it's not always done, taking supplements (to meet the RDA of 18 mg of iron) may be the better part of valor."

ESTROGEN "SUPPLEMENTS"

Possibly the most controversial supplement is estrogen. There's some good evidence that estrogen helps to protect against thinning bones and influences calcium absorption. "There's been a long-running argument about estrogen," said H. Leon Bradlow, Ph.D., a professor and endocrinologist at Rockefeller University in NYC. "It may protect you from breaking a hip owing to osteoporosis, but at the same time significantly increase your risk of developing endometrial cancer. Surprisingly, some experts argue that the cancer can be easily treated, but the broken hip may have irreversible consequences." While suffering a broken bone may sound inconsequential compared to developing cancer, experts suggest that endometrial cancer is rare and easy to detect early. An older woman who suffers a broken hip is at high risk for uncorrectable disability, even for death from complications suffered as a result of a broken bone.

DIET AND CANCER

There are other trade-offs to consider in making supplement vs. dietary choices. For example, estrogen that is made in the body can follow two metabolic routes: one pathway produces catechol estrogens, which are believed to be harmless and inactive; the other results in 16-hydroxyestrone, which is a potent estrogen capable of stimulating tumors. How can you affect this? "By jiggling the diet," said Dr. Bradlow. "An obese woman not only produces larger amounts of estrogen; but obesity seems to cut down the amount of estrogen following the inactive pathway."

Surprisingly, Dr. Bradlow believes that it's the obesity itself—not the foods you eat on your way to becoming obese—that can be connected to increased cancer risks. "The body is good at converting carbohydrates to fat and protein to fat—so it doesn't really matter how you ended up with too many fat cells," he said. However, he advises staying away from extreme diets. "Hormonally, it's not true that the thinner you are the better. Anorectics have been found to have increased 16-hydroxyestrone—just like obese women. It seems that either weight extreme can influence your health."

One specific part of your diet that may affect estrogen metabolism is protein. Dr. Bradlow has found that a high-protein diet may drastically decrease levels of catechol estrogen—possibly increasing cancer risk. High-fat and high-carbohydrate diets seem to have no effect either way.

David Kritchevsky, Ph.D., associate director of the Wistar Institute of Anatomy and Biology, Philadelphia, has also found significant connections between reduced-calorie diets and lowered incidence of tumors. "But levels of dietary fat may still exert important influences," he said. He confirms that the high poly-unsaturated fats, which have been promoted as important in lowering incidence of heart disease, may actually be more carcinogenic than saturated fats.

DIETS AND HEART DISEASE

The new maxim that calories count as much as content may be at least partly true in heart disease, too. "We know there's a connection between heart disease and high blood pressure, said William Haskell, M.D., of Stanford University. "Typically, if you're chronically overweight, bringing down your weight also brings down your blood pressure." But modifying the source of calories is also important. "Reducing your calories from saturated fat has a blood-pressure effect even apart from the general reduction in calories," said Dr. Haskell.

Women have a lower overall risk of heart disease than men; but a diet high in calories, cholesterol, and saturated fat can swing the odds against you.

When you're overweight, your body is less sensitive to the effects of insulin, forces the pancreas to work harder. The result is an increased incidence of adult-onset diabetes, a higher risk of abnormal cholesterol metabolism. "Weight loss and physical activity give you greater insulin sensitivity and lower the risks of heart disease," said Dr. Haskell.

DIET AND EXERCISE

As you get older, there tends to be a marked reduction in insulin sensitivity. "It's not clear whether that's a natural effect of aging or caused by the fact that older people tend to be less active and have a higher percentage of fat tissue," said Dr. Haskell. "We do know that the rate of decline can be decreased by diet and activity."

Those same factors can prevent the often-reported drop in metabolism that's said to occur after age forty. "With aging, lean body mass gets smaller, therefore the body's engine runs more slowly," said Dr. Blackburn. "Replacing muscle mass with fat tissue leads to a further reduction in calorie requirement per pound of body weight. There's the chance of nutrient deficiency if you change your diet dramatically, so it makes more sense to pick up your level of aerobic activity."

DIET AND AGING

Nutritional needs become more complex as you get older. "The uptake of nutrients by cells decreases with age, so the utilization of some nutrients may go down," said Barbara Levine, Ph.D., director of the Nutrition Information Center at The New York Hospital-Cornell University Medical Center and Memorial Sloan-Kettering Cancer Center. "There's also a reduction in stomach acids, which means you don't have the same ability to absorb calcium carbonate." The bio-availability of other minerals is also affected. Ferric iron, for example, is still absorbed; but ferrous iron, which must be converted by stomach acid, may not enter the bloodstream as readily.

FIBER

"Fiber also becomes more important as you get older," said Dr. Winick. "The bowel changes, and you need fiber to hold water and move toxic substances through faster." There's still some controversy about the connection between high-fiber diets and lowered incidence of colon cancer, but current evidence suggests that moderate amounts of fiber can decrease your risk.

CHEMICAL ABUSES

Other key nutritional concerns: the effects of drugs, alcohol, and smoking on nutrition. "The more medications you take, the more likely you are to suffer from drug-nutrient interactions," said Dr. Levine. The list is long and complicated. Some examples: birth-control pills may change the amount of vitamin C and folic acid that you need; some tranquilizers and anti-depressants change your ability to absorb riboflavin. The problem with alcohol is similar: It affects B_{12} and folic acid requirements, also changes appetite. While chronic alcoholism is associated with loss of appetite, moderate drinking may release any inhibitions and cause you to eat more. That combined with alcohol's empty calories may leave you overweight—and nutrient deficient.

Smoking has a very different effect. According to a recent study, smoking increases heart rate and levels of the hormone norepinephrine. What that means: Smokers burn as much as two hundred calories per day more than non-smokers. Giving up a pack-a-day habit may result in a weight gain of about twenty pounds—even if you don't eat any extra calories. It may be discouraging—but experts agree that the health risks to a normal woman of gaining twenty pounds are inconsequential compared to the health risks of smoking cigarettes. Doctors say that only about half the women who quit smoking gain weight. About 25 percent stay the same, another 25 percent actually lose weight.

An additional compensation: smoking decreases aerobic capacity, reduces your ability to exercise. Once your body is free of the cigarette habit, a vigorous exercise program can raise your metabolism, allow you to lose the weight for healthy reasons.

Many people try to decrease their appetite with caffeine. Again a trade-off: A study done at Johns Hopkins University School of Medicine tentatively links excessive coffee drinking (more than five cups a day) with an increased risk of heart disease.

DIET FOR ENERGY?

Given the connections between diet and health, many people have tried moving one step further, using food to improve their energy, stamina, general well-being. The most intriguing connections right now: the biochemical reactions that link the food we eat with neurotransmitters in the brain. One example: the amino acid tryptophan seems to be converted to serotonin in the brain. Serotonin, the neurotransmitter involved in sleep-wake cycles, may affect mental alertness.

While tryptophan is found in protein, however, body chemistry is so complicated that a high-protein diet turns out not to raise your brain level of tryptophan at all. In fact, the best way to get tryptophan to the brain may be to eat sugars and carbohydrates—which, in themselves, don't contain the substance.

"It's like 'The House that Jack Built,' " said Wayne Callaway, M.D., an endocrinologist and head of the Center for Clinical Nutrition, Department of Medicine, George Washington University, Washington, D.C. "Eating sugar causes insulin to be released from the pancreas, which causes amino acids to be taken up by muscle and fat cells. Tryptophan, which doesn't compete well with other amino acids that want to get into the brain, now has a better chance." Result: When you eat more carbohydrates, you produce more serotonin and may feel calm, even sleepy.

According to Richard Wurtman, M.D., and Judith Wurtman, Ph.D., who did much of the basic research on this at the Massachusetts Institute of Technology, the reverse may also be true: If you want to stay alert, you should try eating a protein-rich meal. The many different amino acids in proteins circulate in the bloodstream, making it less likely that tryptophan will pass the blood-brain barrier and raise serotonin levels.

Unfortunately, nutrition research hasn't yet reached the point where responsible researchers can point to a particular food, or combination of foods, that promises increased stamina, energy, or health. The many books and diets that do that seem to be jumping the gun. "The only good thing that can be said for them is that they're exciting our competitive spirit to follow healthy diets," said Dr. Blackburn. "Who knows where that may lead us." ▽

Calcium seems to be the mineral of the moment; but experts say it is far more than a fad. . .

LOSING WEIGHT

(Continued from page 319)

weight more slowly—and gain it back more quickly—than they did the first time around.

How to affect this: through exercise, which burns calories and may have a long-range effect on metabolism, too. In fact, a recent study suggested that exercise may fight the tendency of the body to "shut down" energy use when calories are restricted. When researchers measured the daily calorie expenditure of sedentary middle-aged women, they found that their bodies used *12 percent* fewer calories a day while dieting—a difference, say experts, that can be more than made up for by moderate exercise.

Dr. Rivlin warns against some hormone therapies, which when misused may disturb metabolism. "While many women believe that an under-functioning thyroid gland is a major cause of weight gain, this is rarely the case. Taking thyroid hormones does increase metabolic rate and lead to weight loss, but what is lost is relatively little fat and primarily muscle and bone, which often leads to weakness. Also of concern is that once a woman stops taking hormones, she may regain weight rather quickly."

Doctors are still debating the role of heredity in obesity. Albert Stunkard, M.D., recently reported that adopted children raised in different families seemed to end up with the same body types as their biological parents, regardless of their environment. "This is at variance with other studies saying that environment plays an important role," said Dr. Rivlin. "Heredity may be important, but I can't see how environment wouldn't play a major role, too."

Heredity does seem to play a role in *where* you put on fat. Women's typical fat distribution (hips and thighs) is less closely associated with heart disease than when it is located in the abdomen. Small comfort, perhaps, to women dissatisfied with their body shapes—but the only one available, since changing a genetically determined shape may demand extreme measures, such as plastic surgery or suction lipectomy.

The most effective way to lose weight is to change the *way* you eat: smaller, more frequent meals, with controlled portions that include high-fiber, high-complex carbohydrates. ▽

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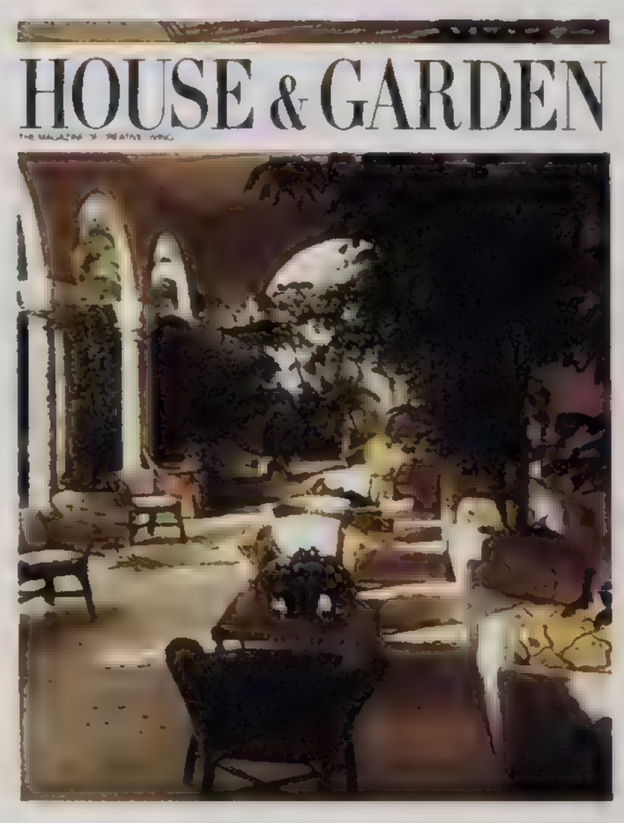

DIET MADNESS

(Continued from page 317)

are real: injury to the stomach wall, hemorrhage, intestinal obstruction, and the possibility of the bubble's bursting within the stomach.

REASONS TO DIET?

Perhaps there is good reason for weight loss to occupy so much of our attention: Conservative estimates indicate 27 percent of American women actually are overweight, which contributes to real health risks, increasing the chances of developing hypertension, heart disease, diabetes, even some forms of cancer. Tables put out by the Metropolitan Life Insurance Co. go so far as to promise that normal weight adds to longevity.

Yet experts point out that there is a great deal more to women's constant diet enthusiasm than a concern for safeguarding health. Albert J. Stunkard, M.D., professor of psychiatry at the University of Pennsylvania, and one of the leading authorities on weight loss, noted, "We live in a culture that equates slenderness with the female ideal and that prizes thinness in women much more so than in men. The paradox is that a man has a much greater risk from becoming overweight than does a woman. The stigma of overweight women in our society is based on standards of appearance, not health. And the desire to look better is *still* what motivates most dieters."

What is causing even more concern, however, is that sociocultural thinness ideals have subverted our views of our bodies. "It's almost impossible to find women who don't feel they'd look better if they lost a few pounds," said Susan C. Wooley, Ph.D., associate professor, psychiatry, director, Eating Disorders Clinic, University of Cincinnati Medical College. "Women who feel 'thin enough,' for the most part, turn out to be clinically—and obviously—underweight."

THE YO-YO SYNDROME

The average woman who seeks the advice of a nutritionist, doctor, or weight-loss clinic to lose weight has already been on *six to ten other diets*, not to mention having purchased numerous diet books. Latest evidence suggests that when we halfheartedly attempt to lose weight, we risk more than fooling ourselves; we may make it harder—physiologically as well as psychologically—ever to lose weight later on.

In McArthur Foundation-supported studies underway at five U.S. universities, researchers have overfed/dieted/overfed/dieted animals to mimic the cycle of "yo-yo dieting." What they found: on the second diet cycle, it took twice as long for the animals to lose the same amount of weight and *one-third* the time to regain it—a progression that may make dieting more and more difficult on successive diet cycles.

"Dieting has been shown to induce the body to use calories more efficiently; but it may also promote a greater ability to *store fat* once normal eating is resumed," said Kelly D. Brownell, Ph.D., University of Pennsylvania. "This mechanism may be responsible for the difficulty in taking off weight once we're older; the body learns from many bouts of dieting and gears up to hold onto fat should another shortage occur."

The physiological landmarks of a woman's life—puberty, pregnancy, menopause—increase the secretion of sex-linked hormones, which, in combination with other hormones, encourage fat storage; that, plus the long-term effect of chronic dieting, may be what fuels frustration among women who have waged a life-long battle to be slim, said Judith Rodin, Ph.D., Phillip R. Allen professor of psychology, professor of medicine and psychiatry, Yale University. "Rather than blaming these women for lack of willpower or accusing them of cheating on diets, we may be faced with the reality that human—especially female—body chemistry prevents successful repeat dieting."

DIET GIMMICKS

More and more experts also point out that many women who would seem to be most immune from pressure to diet—who exercise regularly, are intelligent and successful, who have a desire to learn more about nutrition and fitness—actually "fall for the pseudoscience of the latest fad diets," said Richard S. Rivlin, M.D., professor of medicine, The New York Hospital–Cornell Medical Center, Memorial Sloan-Kettering Cancer Center, NYC. "Women who travel a great deal, who are aware of the latest news, are also the first to pick up the latest diet insanity." Surveys reveal that most goal-oriented women see slimness as one measure of self-worth.

A NEW REALISM

More and more experts believe that a woman who wants to be thin needs to practice "defensive eating—to be aware of the calories she is taking in and to increase those she burns through regular exercise," said Theodore B. Van Itallie, M.D., co-director, Obesity Research Center, St. Luke's-Roosevelt Hospital Center, NYC. "We also need to recognize that body shapes are genetically determined and that the effort to fight heredity is a difficult, life-long process. Symptoms such as cessation of menses, dry skin, anxiety, cold intolerance, and depression are often the cost of near-starvation diets."

Yale's Dr. Rodin would like to see an intelligent image of attractiveness among women, one that accounts for different body shapes and sizes. "What's needed is a change in thinking, an ability for a woman to accept herself and not base her self-esteem on her body weight."

One of the biggest problems in the past may have been the lack of empathy with which experts presented solutions to overweight. "We need to acknowledge that losing weight on a diet isn't successful if you can't keep it off. Eating healthfully is difficult in our modern world where ice-cream shops are next door to diet clinics," said Dr. Rivlin.

The feeling now: that simply presenting a woman with a diet and a set of rules isn't enough, that what needs to be developed are realistic eating strategies. "Women need to be more accepting of themselves, to allow for occasional indulgences as long as we don't go overboard," said nutritionist Christine Hart, R.D., consultant to NYU Medical Center physicians. "Diets with forbidden foods are almost certain to fail; they don't teach us how to live in the real world. In fact, we need to stop thinking of a diet as temporary but as a way of eating that can last a lifetime and that, together with exercise, can be adapted to those times when a woman wants to lose weight. Numerous studies prove that lasting weight loss doesn't come from diet alone; it requires a lifelong commitment to healthful eating and to regular physical activity." ▽

WHAT'S A GOOD FOOD?

(Continued from page 319)

turned upside down. Researchers have found that fatty fish may be rich in an oil that seems to help prevent heart disease. The oil is called "omega-3 fatty acids"—and while the research connecting it to heart disease is still new, many doctors now advise eating one of the fattier fishes at least once a week.

The food-cancer controversy is a complicated one. Various studies seem to link almost everything—from bacon to chocolate—to increased cancer risk. David Kritchevsky, Ph.D., associate director of the Wistar Institute of Anatomy and Biology, Philadelphia, points out that we have yet to identify the perfect diet. For example, some researchers have noted the low levels of colon cancer in countries, like Africa, that have very high-fiber diets and have urged Americans to adopt a similar eating plan. A reason not to: there's also a high incidence of stomach and liver cancer in these countries. "The average life span in the United States is seventy-plus years," said Dr. Kritchevsky. "Maybe the diet that everybody complains about here is what lets us live long enough to get cancer and heart disease."

Knowing the chemical breakdown of a food doesn't always help you to know what your body is actually getting out of it. Spinach is often cited as an important food, since it's high in iron. But, according to Myron Winick, M.D., the body absorbs only about 5 to 10 percent of the iron available in vegetables and other plant sources; the iron in meat is more easily absorbed. One way to improve iron absorption: follow any iron-rich meal with a dessert of an orange or other citrus fruit, since vitamin C seems to increase iron absorption. Limit coffee and tea, which can dramatically decrease the amount of iron available for your body to use.

What about salty foods? Myron Weinberger, M.D., professor of medicine, director of the Hypertension Research Center, Indiana University School of Medicine, says that people who aren't sodium resistant may actually suffer a rise in blood pressure if they're on a very low-salt diet. He advises increasing the amount of potassium in your diet, since the potassium-sodium ratio may be important in preventing high blood pressure. Good sources of potassium: bananas, broccoli, potatoes, and leafy green vegetables.

Because nutrition information changes so frequently, experts disagree about what kinds of diet choices to recommend. It seems that you have to eat one thing to prevent heart disease, another to prevent cancer, something else to lose weight; but experts agree on basic guidelines: less fat, less protein, more complex carbohydrates. ▽

HOW TO EAT

(Continued from page 322)

vegetables served over brown rice and topped with melted low-fat mozzarella cheese; steamed rice with vegetables and tofu; a mixed salad with low-fat cheese and whole-grain bread.

● **What about dessert?** "One of the main reasons women give for going off a diet is a feeling of deprivation," said Dr. Levine. "While dessert is not listed on these diet plans because it is not something that usually provides nutrients a woman must have on a daily basis, it is not forbidden either. What a woman needs to do is to choose dessert wisely, and to 'bank' calories from the rest of the day when possible. Fresh berries and a few spoonfuls of low-fat yogurt make a good dessert. An occasional ice cream, low-fat frozen yogurt, or even a rich chocolate mousse are certainly not going to endanger a woman's health, as long as these foods are eaten once a week or every two weeks, not every day.

"If a woman has the willpower, she could even finish each dinner with one or two spoonfuls of a rich dessert without adding to her fat or calorie intake significantly, but few women have strong enough self-control to make that practical. What is important is that an occasional dessert not be taken as a signal to disregard wise eating habits and begin eating dessert at every meal."

● **For more information on healthful diet,** contact the local affiliate of the American Heart Association or the American Cancer Society. There are now many cookbooks that go beyond offering recipes to include calorie, fat, and cholesterol contents as well. Some of the best are listed here:

Craig Claiborne's Gourmet Diet, by Craig Claiborne with Pierre Franey (Times Books).

Eat Right, Eat Well—The Italian Way, by Edward Giobbi and Richard Wolff, M.D. (Knopf).

The American Heart Association Cookbook (Ballantine).

The American Diabetes Association/American Dietetic Association Family Cookbook, Volume II (Prentice Hall).

Weight Watchers Quick Start Program Cookbook, by Jean Nidetch (NAL Books).

Recipes for a Small Planet, by Ellen Buchman Ewald (Ballantine Books).

Laurel's Kitchen, by Laurel Robertson, Carol Flinders, and Bronwen Godfrey (Bantam Books).

The Enchanted Broccoli Forest, by Mollie Katzen (Ten Speed Press).

The Living Heart Diet, by Michael E. DeBakey, M.D.; Antonio M. Gotto, Jr., M.D.; D. Phil,; Lynne W. Scott, M.A., R.D.; and John P. Foreyt, Ph.D (Simon and Schuster). ▽

DIET BOOKS

(Continued from page 319)

bination of food is key to losing weight.

The real question is an author's qualifications as a nutritionist. If there is no mention in the book that the author has good credentials, he or she may not have any. In fact, some diet-book authors have degrees from *un*accredited schools. Many correspondence schools offer a so-called nutrition Ph.D.; it's not necessary to spend a single day at institutions that award them.

Nutrition specialists are well aware that diet-book guidelines are usually less than ideal and, more importantly, that it's impossible for women to make that judgment. Three years ago, Paul La Chance, D.Sc., and Michele C. Fisher, R.D., of Rutgers University, analyzed ten popular diets (including the Scarsdale and I Love New York diets) and found *each one deficient in at least one essential vitamin or nutrient.*

Even diet books that contain sound advice are probably a waste of money, since the U.S. Department of Agriculture and The American Heart Association publish excellent free pamphlets on weight control and nutrition.

Vogue asked a panel of nutrition experts to evaluate eleven diet books. Here, the report. . .

● Fit For Life
(by Harvey and Marilyn Diamond; Warner Books)

The authors of this book claim to have graduate degrees from the American College of Health Sciences. (What is not mentioned: the school is not accredited and awards degrees exclusively by correspondence.) The Diamonds claim that by following the diet, the reader can obtain a "youthful, slender body, beauty, vitality. . . and physical, emotional, and spiritual health!"

They also claim that most foods should be eaten only during specific hours of the day, when the body is prepared to "absorb" them. During the body's "elimination" cycle, for example, only fruit and fruit juices should be taken. Failure to follow these essential rules can contribute to obesity, the authors tell us. "A good example of ideas that may seem logical to nutrition-science novices, but are completely at odds with most scientifically documented information," said Dr. Kerr. "Most of the Diamonds' other dietary recommendations largely consist of nutritional folklore."

In a telephone interview, the Diamonds said that the medical community was critical of the concepts in the book not because they are invalid—but because they are new. "This plan represents many years of dedicated work," said Harvey Diamond; "it has worked for Marilyn and myself and for thousands of other people. Most of the public doesn't care about scientific proof—what they want is to feel better."

The diet also seems to have serious nutritional imbalances, according to Elizabeth Munves, Ph.D., professor of medicine in the nutrition division, New Jersey Medical School. "Someone who follows this diet could obtain considerably less than the minimum daily requirement for protein. It is well established that *anyone who eats a diet deficient in protein while losing weight will begin to break down her own lean muscle mass for protein needed for metabolism,*" she warned. Dr. Munves added that because the Diamonds advise limiting dairy products and quantities of grain, meat, and fish, the diet also may be deficient in calcium, B vitamins, and iron—especially essential to women.

● Nutrition for the Working Woman
(by Audrey Tittle Cross, Ph.D., J.D.; Simon and Schuster)

Dr. Tittle Cross, a qualified nutritionist and former coordinator for Human Nutrition Policy at the U.S. Department of Agriculture, has prepared a very complete, practical handbook for good nutrition, weight control, and kitchen management. Her intended audience is primarily working women with families.

"This is a good, sound book that should be helpful to many women," said Dr. Munves. "I don't think there have been many other books that so thoroughly addressed the problems related to the day-to-day planning of meals. Dr. Tittle Cross successfully deals with the difficult question of how to save time (and money, if necessary) while still meeting nutritional needs. This book is very sensible."

● Diets Don't Work
(by Bob Schwartz; Breakthru Publishing)

The author claims that the reason some people stay naturally thin is that they never overeat: they follow inner signals to eat the right food at the right time. Schwartz argues that in order to maintain a desirable body weight, you have to learn to "think thin." Because the reader is supposed to eat only foods that his or her body naturally craves, the book contains no diet plan. The author appears to have no educational qualifications in nutrition but says he has "worked with overweight people for twenty-four years."

"Mr. Schwartz is presenting a very appealing idea that probably won't work," commented George Blackburn, M.D., Ph.D., associate professor of surgery at Harvard Medical School; director of the Nutrition Support Service, New England Deaconess Hospital, Boston. "Unfortunately, trying to emulate the way a thin person thinks and feels will not make you thin."

Dr. Blackburn was concerned about the book's lack of dietary guidelines. "It is true that certain thin people expend very little effort to maintain a desirable body weight; but that doesn't mean that they eat a healthful diet."

● Eat To Win: The Sports Nutrition Bible
(by Robert Haas; Rawson Associates)

Robert Haas, who refers to himself as an "international sports nutrition consultant," goes by the title of "Doctor." His doctoral degree, however, was obtained from Columbia Pacific University, a correspondence-type school, unaccredited to give doctoral degrees.

The book's main cachet is its references to athletes Martina Navratilova, Gene and Sandy Mayer, Stan Smith, Nancy Lieberman, and "other world-class competitors" who have used the diet or, as Haas puts it, joined his "revolutionary team." Haas claims that with his program you can "stay younger longer and slow down the 'normal' effects of aging," and "experience the thrill of peak performance—at your job, on the playing field, or even in the bedroom."

According to Dr. Blackburn, Haas has backed up his very tantalizing promises with an ordinary diet. "It is the same high-fiber, high-complex-carbohydrate, low-fat diet advised by all major health organizations," he commented. "However, Haas places too much emphasis on the dangers of eating too much protein. A daily intake of one gram of protein for each kilogram of body weight is considered appropriate; there is no scientific evidence that you need to go below that level to maintain or to increase lean mass while losing weight."

Dr. Blackburn also took issue with Haas's claim that readers can determine their fitness level by comparing the amounts of total cholesterol, HDL cholesterol, triglycerides, glucose, and uric acid in their blood with the values Haas considers "acceptable." "Those values are by no means a direct measure of fitness."

● **Eat To Succeed**
(by Robert Haas; Rawson Associates)
"*Eat to Win* had many flaws; but at least its major point was to encourage people to eat a reasonably healthful diet," said Dr. Blackburn. "But this second book, unfortunately, is devoted in large part to promoting a number of food supplements. There is little evidence that any of these supplements can improve performance above and beyond a well-balanced diet.

"In addition, I consider it very inappropriate that the author recommends brand-name products made by companies from which he receives financial remuneration, even though he makes no secret of the fact that he is doing so. From my viewpoint, Mr. Haas has departed from acceptable professional standards."

● **The Bloomingdale's Eat Healthy Diet**
(by Laura Stein; St. Martin's Press)
The preface to this book was written by Sami Hashim, M.D., chief of metabolism and nutrition at St. Luke's-Roosevelt Hospital Center, New York City. He endorses the book as containing a "remarkable and valuable program designed to be effective and useful to anyone seeking to reverse an overweight condition and achieve a healthier, more energetic life style."

The diet is quite acceptable, said Sigurd Ackerman, M.D., associate director of the Eating Disorders Institute of The New York Hospital-Cornell Medical Center, Westchester. "What is objectionable is that Bloomingdale's department store lent their name to Ms. Stein's program and that she sought their endorsement even though the only connection between them is that some executives from the store followed the diet successfully. It is inevitable that the name of the book will lead women to hope that by following the diet, they will look like models who appear in Bloomingdale's ads.

"Ms. Stein appears to have no special qualifications as a nutritionist; she developed the book from diet workshops she herself organized. It is well known that group weight-loss programs are far more successful than solo dieting; so there is no reason to think that by following this book a reader would do as well as someone attending her workshop," Dr. Ackerman added.

Dr. Blackburn noted that the diet is so low in fat that it could produce deficiencies of fat-soluble vitamins. "Anyone on such a low-fat diet should probably obtain medical and nutritional guidance beyond what is offered in this book."

● **The New American Diet**
(by Sonja L. Connor, M.D., R.D., and William E. Connor, M.D.; Simon and Schuster)
"William Connor, M.D., a serious researcher who has worked in the nutritional field for many years, has written an excellent, comprehensive nutrition guide, with his wife, that is very different from other diet books," said Dr. Ackerman.

"The authors' premise is that if Americans wish to lead a healthy life, we will have to completely change the way we select food and prepare meals. In a sense, we are being asked to overhaul our traditional cultural food preferences; and their book attempts to provide a detailed roadmap for that change." The Connors are not in favor of crash diets. They recommend losing weight gradually by decreasing food intake by about 200 calories per day.

● **Dr. Berger's Immune Power Diet**
(by Stuart M. Berger, M.D.; New American Library)
This is probably the most controversial new diet book—not only because it contains sensational theories, but because its author appears to be so well qualified. Dr. Berger is a Tufts University School of Medicine graduate who did post-graduate work at Harvard University School of Public Health.

The *leitmotif* of this very controversial book is that "hidden food sensitivities to the very foods that appear most nourishing and healthy" are crippling our immune systems.

"Even if one accepts that food allergies are more widespread than is generally known, there is no evidence that sensitivity to a particular food can cause any change in the effectiveness of the immune system," said Dr. Ackerman. "By using the terms 'immune power' and 'immune health' as catch phrases, Dr. Berger is preying on recent public concern about the role of impaired immunity in certain dreaded diseases, such as AIDS.

"In addition, Dr. Berger's theories seem to be based on the premise that there is a simple laboratory test for evaluating the 'health' of the immune system. Unfortunately, no such test exists," Dr. Ackerman said.

In a telephone interview, Dr. Berger explained that the test referred to in his book is the T-cell count, widely used to detect AIDS. "People who have many food sensitivities tend to have a lot of immunologic problems. Someone who has had frequent infections as a result of food sensitivities and poor nutrition is likely to have a reduced T-cell count," Dr. Berger said. "To my knowledge, no one else has used the test for a general evaluation of the immune system; but," he added, "the concept of preventive immunology is very new."

According to Richard Roberts, M.D., professor of medicine at The New York Hospital-Cornell Medical Center, the T-cell test has not been used by anyone else because *it is useless for the purpose Dr. Berger describes*. "There is no scientific evidence that T-cell count can tell you anything about the *(Continued on page 362)*

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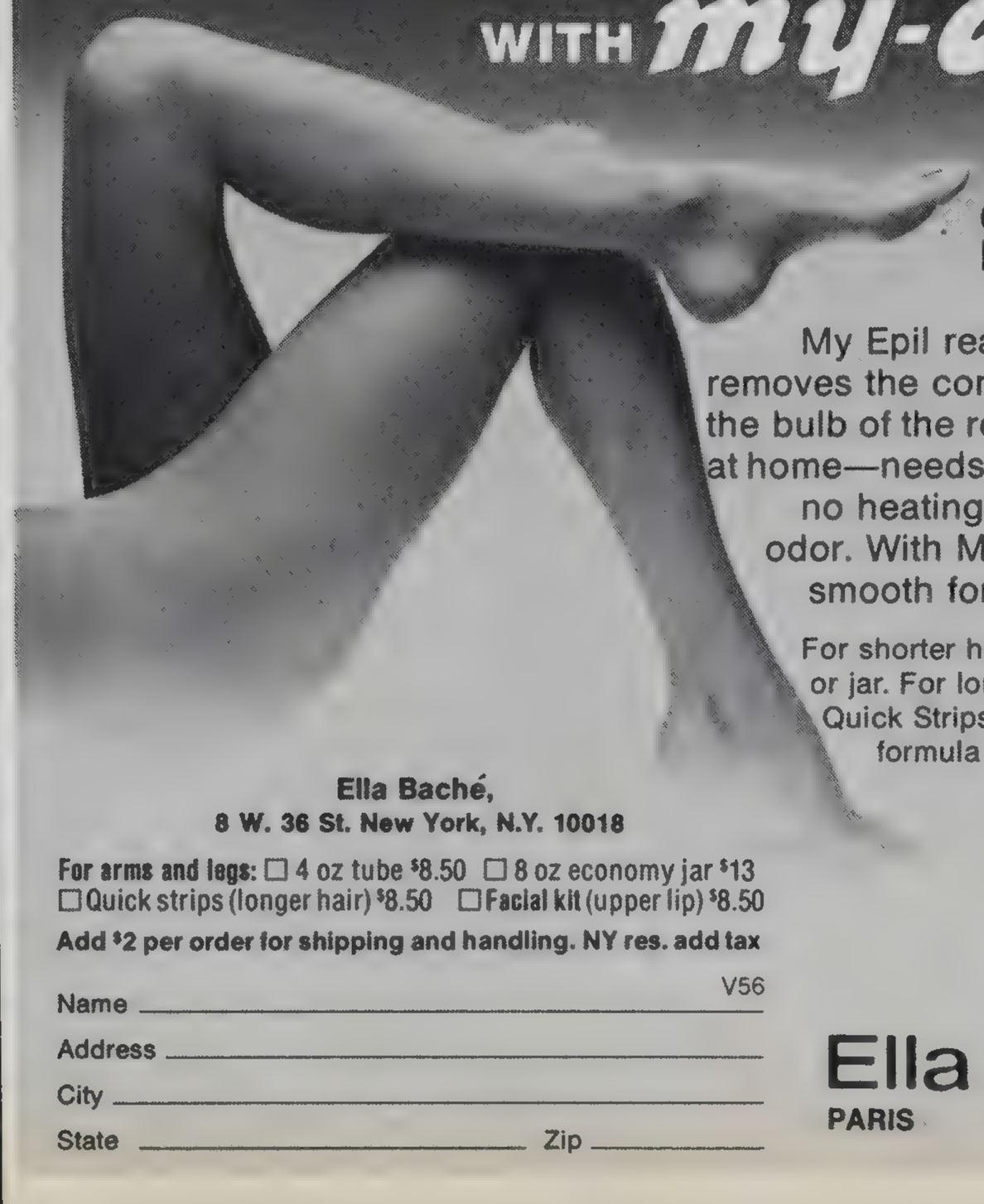

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DIET BOOKS

(Continued from page 361)

general condition of the immune system. The test can detect AIDS only because the AIDS virus destroys certain types of T lymphocytes so consistently that the count in a person suffering from AIDS is dramatically low. In people who do not have AIDS, the results of the test are very variable," Dr. Roberts added.

Dr. Ackerman also noted that although the author promises weight loss through his program and provides recipes, there are no instructions about measuring daily calories consumed.

In a recent *Wall Street Journal* review of Dr. Berger's book, Jean Mayer, Ph.D., D. Sc., president of Tufts University and former professor of nutrition at Harvard University School of Public Health, said of the author: "It is my hope that no future graduate of Tufts University School of Medicine will exhibit as little knowledge of nutrition as does Dr. Berger in this book."

● **The Rice Diet Report**
(by Judy Moscovitz; G.P. Putnam's Sons)
Author Judy Moscovitz, who refers to herself as a "trained psychotherapist," tells us she lost 140 pounds on this diet and claims that the diet often brings about "miraculous transformations in people's lives."

The intensive weight-loss phase of this diet—in which only rice and fruit are eaten—was developed by Walter Kempner M.D., of Duke University, for the treatment of severe hypertension caused by kidney disease. Although this diet was originally intended for short periods of use *only*, the author tells us that the reader should stick with it "as long as you can."

"This is a very dangerous diet," said Barbara Levine, Ph.D., instructor of medicine, Cornell University Medical College, and director, Nutrition Information Center, The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center. "The average daily intake is only about 700 calories; any diet of fewer than 800 calories is considered experimental, and should be attempted *only* under continuous medical supervision. The diet is also deficient in vitamin A, riboflavin, calcium, iron, and especially protein. On such a low-calorie, low-protein diet, there is little doubt that the user will begin to utilize lean mucle mass after a short time."

After "at least a few weeks" of only rice and fruit, the dieter is allowed to gradually reintroduce other foods. Dr. Levine commented that the author's guidelines for this transition are incomplete—"instructions for switching to the maintenance diet are vague and contradictory."

● **Jane Fonda's New Workout and Weight Loss Program**
(By Jane Fonda; Simon and Schuster)
Jane Fonda's latest offering (out next month) includes a more complete nutrition section than did her other books. According to Barbara Levine, Ph.D., the book is practical and offers generally good advice. "However, in an attempt to make the book appealing and understandable, facts about biochemistry and nutrition have been oversimplified. Some of the information about dietary requirements is incomplete," she said.

Dr. Levine added that Fonda's weight-loss plan is similar to the diet currently recommended by many major health organizations, except that she allows greater flexibility. "The only problem is that, depending on the choices you make, daily intake could be less than 800 calories per day—which is unacceptably low.

"For example, complex carbohydrate is supposed to make up 60 to 75 percent of the calories. But to go as high as 75 percent, you have to have a diet that is exceptionally low in fat—below 10 percent. Unless the elements of such a diet are selected *very* carefully, it is likely that the dieter will not obtain adequate protein," she warned.

● **The Setpoint Diet**
(by Gilbert A. Leveille, Ph.D.;
Ballantine Books)
Gilbert A. Leveille, Ph.D., is a qualified nutritionist; and director of nutrition and health sciences at General Foods Corporation. His book focuses on the theory that everyone has a setpoint, or weight range, that the body tries to maintain no matter how many calories are consumed. The author argues that the only way to lower the setpoint is through regular exercise.

"On the whole, this is a good diet book," said nutritionist Sarah Short, Ph.D., Ed.D., R.D., professor of nutrition, Syracuse University. "My only major objection is that the author talks about the setpoint theory as if it were an established fact; it is still quite controversial. You also get the feeling from this book that it doesn't matter how much you eat as long as you exercise enough—which may not always be true.

"The actual diet is based on exchange lists, recommended by most qualified nutritionists. Some people may find the lists complicated to use; but Dr. Leveille provides some very practical tips for planning and preparing meals." ▽

FEAR OF FAT

(Continued from page 317)

Dr. Stunkard, "but there probably has been an increase in the number of women suffering from eating disorders in the first half of this decade."

The University of Cincinnati's Dr. Wooley notes that "a fit body doesn't mean the same thing to everyone. If we're talking about a healthy woman with a well-toned, normal-weight body, that's fine. But when a woman sees a photograph of an elite athlete, she's not receiving a message that is any more realistic than one from an ultra-thin model. The irony of the female athletes is that menstruation cessation, linked by some experts to their low body fat, may be putting their health in long-term danger." ▽

CORY AQUINO

(Continued from page 289)

that "he was confident that even if he did not make it to the presidency or could not restore our rights and freedoms, new leaders would emerge and continue his fight," Cory remembers. "I would listen to him and I would wonder who on earth he thought could take his place." She laughs. "I never thought of me."

She says that when she returned to Boston two months after Ninoy's assassination to attend memorial services for him, friends raised the issue of her taking on his mantle. She recalls one's saying, "'So, Cory, have you been thinking about maybe running for the presidency?' And I said, 'Oh, gosh, what do I know about being president of the Philippines?' He said, 'What does anyone know—there's no school for presidents.'" She continued to resist, in part, friends say, because of her family's fears of a second assassination.

When Marcos began to mutter about calling a snap election to win a new mandate for himself, Cory Aquino began to realize that a united opposition might be impossible without her. She says, "When I said I was sure that the opposition would unite behind one candidate, that was really more a matter of bravado. Although people kept naming me as the person able to unite all the opposition forces, it wasn't until the snap elections were called, and Doy Laurel and I finally united, that I convinced myself that I was indeed that person."

With greater foresight, Marcos might have begun to worry when Aquino managed to negotiate the support of Laurel, a potential rival who unexpectedly joined her ticket as vice-president and thus cemented a fractious coalition of political parties and mass organizations. The Aquino-Laurel ticket was the product of days of tough bargaining and stubborn brinkmanship on both sides: this provided the first proof of Aquino's political mettle. She had pulled it off.

Even close friends say that Cory has never possessed the instant personal warmth that is a politician's primary sales tool; but something about her straightforward schoolteacher style electrified the nation. Despite a virtual blackout of her campaign on radio and television, Aquino's appearances at urban and rural rallies began to draw ever-larger crowds, as Filipinos fed up with Marcos walked miles and waited hours to see her and chant her name: "Coree. Coree." Her determination (her stubbornness is well known) inspired an outpouring of volunteers and supporters who flooded the Philippines' seven thousand islands with stickers, posters, literature, hats, shirts, and headbands, all in yellow, the color of the campaign (chosen from the American Country-Western song "Tie a Yellow Ribbon," which Filipinos have taken to refer to Ninoy's fatal homecoming).

Cory's initial diffidence about campaigning was transformed by the support at these rallies. Though her political base was among the elite (her top advisers include the president of Manila's prestigious Jesuit university, mining executive Jaime Ongpin, and other major business leaders), she was mobbed across the archipelago by poor and working-class Filipinos. Aquino says, "I would not be human if the sight of huge crowds gathered and standing for five or six hours under either hot sun or drenching rain

didn't do something for my confidence. When I hear women, especially, shout, 'Cory, we'll die for you,' it really does something to me. But more than that, I witnessed a personal commitment on the part of many Filipinos."

During the campaign, Marcos hinted that women should remain "in the bedroom," while his wife attacked Cory for being too plain: "No makeup, no nail polish," Imelda remarked.

Aquino dryly mocked the president's sexism. In describing how the provincial poor had donated pesos to her campaign, she said, "I almost cried, but I didn't want to cry because Marcos would say something about me again." The catty Imelda received no more than an offhand dismissal. "The day of decision is almost here,"

> Aquino became a pop figure not unlike Imelda—without the egomania

said Aquino a few days before the election. "I was even thinking of having my nails done for the occasion."

After the election, Marcos, who throughout the campaign had ridiculed Aquino, continued his red-baiting tactics and sexist jokes while hiding from his restive subjects behind the armed forces. But the army was growing restless, too, as Aquino responded to the blatant election fraud with a plan of civil disobedience and boycotts, which would have led to a general strike. According to a highly placed military source, Marcos, suspecting a plot against him, ordered the arrest of reform-minded officers. This triggered a revolt by his own defense minister and deputy chief of staff—who declared themselves the "new armed forces of the people" in support of Aquino.

Within days, more than a million Filipinos, from priests and nuns to workers to wealthy matrons, marched out to defend with their bodies the military bases where the rebel soldiers had holed up. People lay down in front of tanks to convince the loyalist soldiers not to shoot, causing some of them to break down in tears. Within a few days, the dictator who had said he would "fight to the last drop of blood" had fled Malacanang Palace in an American helicopter.

Aquino's popularity stemmed at least in part, say many Filipinos, from the public's fascination with the soap-opera quality of her life story; thousands of comic books detailing her biography were sold on the streets of Manila. In this sense, she became a pop figure not unlike the former president's wife, Imelda.

But Aquino cannot be accused of Imelda's frivolousness or egomania. Though she has developed a certain public style and wit, her speeches and statements have always emphasized the issues she cares about: the restoration of political rights and civil liberties, the dismantling of economic monopolies exploited by Marcos's cronies, and the creation of a better life for the 75 percent of Filipinos who live in poverty. Aquino's policy is to attempt to negotiate a cease-fire with the communist rebels of the New People's Army, by drawing them into civilian life through economic and military reforms and the eventual legalization of their political organization, the Communist Party of the Philippines. On the difficult issue of the unpopular but economically critical U.S. military bases, she has postponed a real decision.

President Aquino has already said that she will serve no more than one six-year term as president. She deserves a grace period, a chance to confront the consequences of twenty years of social decay and economic looting. But even if she fails to reach her most ambitious objectives, this president has won a place in history and in her people's hearts. She took a great personal risk, standing her ground as friends and supporters were beaten and murdered. She was ready to give her life to oust the dictator who she believes killed her husband, and in victory she displayed generosity toward even her persecutor. If she does nothing more for the Philippines, she will still deserve her nation's gratitude. ▽

DIANDRA DOUGLAS

(Continued from page 308)

mits. "He was a wonderful man, very tall, over six feet. During the day, he'd walk to the beach wearing a cotton shirt, a strange scarf, black felt hat, British khaki shorts and espadrilles; and he always wore these Greek and Roman intaglio rings. All the artists had a wonderful sense of themselves and dressed to show it."

From her mother, a woman "of great style," came a preference for minimalism. "When I'd stand in front of a mirror and ask her what else to put on, she'd say, 'Ask instead what you can take off.' And it stuck with me. The simpler the lines, the better." As a result, in her closets: the streamlined designs of Donna Karan, Yves Saint Laurent (his earlier works), Balenciaga, Chanel, Fortuny. All of which she mixes with Azzedine Alaïa and other French modernists.

Diandra's romantic style may seem all pervasive, but it has its limits. Her seven-year-old son Cameron's room is more conventional, complete with a toy box, punching bag, and fire engine. "He won't even wear polo shirts," she laments, "only cut-off T-shirts and jeans with holes in them! My mother used to send him beautiful French velvet jackets with big bows, and he'd scream and cry. We are different and I have to respect that." Her behavior toward Michael's wardrobe however—is uncharacteristically mischievous. "Whenever I find those Hawaiian shirts he likes so much, I throw them away," she laughs, "or just sort of shrink them so he can't wear them anymore."

Not surprisingly, her quest for style invades Diandra's working life as well. She spent last February in India, scouting locations and inspecting antique footage of films of royal life—from such "childhood friends" as the Maharaja of Jaipur—for an upcoming documentary on Indian style based on the Courtly Costume of India Exhibit at New York City's Metropolitan Museum of Art. She will be co-producer.

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CELEBRITIES ON CELEBRITY

(Continued from page 298)

For a celebrity, what are the relative values of various publications?

The most prestigious publications for a performer are the news magazines. A cover of *Time* or *Newsweek* is what all the performers want, but you have to have a really substantial amount of work under your belt or a major picture on the screen to get one. The younger performers, the hip kids, love a *Rolling Stone* cover. If you've got a really commercial movie and you want to sell millions of tickets, you go to *People* magazine—it's on all the supermarket stands. *People* isn't going to make or break anyone's career, but it can really sell a movie. Vogue, on the other hand, is not interested in anything approaching trash or mass market. It's out to applaud excellence. If Vogue agrees to give a performer the nod, it's a compliment because of the magazine's standards. Vogue might not be the best place to sell tickets, but Vogue creates an image and a status. If that's what you want at that point in the campaign of a film or in the overall game plan for an individual performer's career, then Vogue becomes very important. Sometimes *American Film* becomes important because the industry reads it.

Has the notion of what constitutes a celebrity changed?

Celebrity no longer revolves only around film stars and politicians. It revolves around successful people. There's a fascination with how successful people live—and with money. People are just as curious about Lee Iacocca's life style as they are about Michael Douglas's.

There are extremely famous people like Helen Gurley Brown and Gloria Steinem who represent their product just as an actor might represent a movie. Those women are living examples of what the *Cosmo* and *Ms.* readerships are. They use their celebrity to sell their magazines, just as Frank Perdue uses his celebrity to sell his chickens. Look what Michael Eisner is doing at Disney. Michael Eisner is *becoming* Walt Disney—he's the 'eighties version. That's not an accident. Don Simpson and Jerry Bruckheimer are independent producers—they did *Flashdance* and *Top Gun*—who have used publicity to create their reputations as the most bankable producers in town. They're known as the Hit Men. Also, captains of industry hire corporate publicists to publicize them or their company in order to raise the value of the stock.

So, do corporations need a celebrity figurehead to remain competitive?

They're learning from the entertainment industry and from politics that you can use celebrity to sell anything.

JOSEPH EPSTEIN

Editor of "American Scholar" and author of "Ambition"

Is success the prime requisite for celebrity status today?

Celebrity is what the culture takes for success. The quickest way to attain large-scale celebrity is to be on television a lot. The other night I was at dinner with George Will, and throughout the meal, people came up to him asking for autographs. When we got up to leave, people across the way asked, "Aren't you George Will?" We went out to the lobby of the hotel, and somebody yelled, "George Will! George Will!" But his celebrity hasn't come about because of his quality as a columnist, which is considerable; it's because he's a face that's around a lot, pictured in the back of *Newsweek*, week after week, and on ABC television.

Is celebrity more pervasive than it used to be?

There's more celebrity but there's a lot less glamour. The celebrities of old were surrounded by far more glamour because they didn't go on talk shows. Cary Grant has never done one, which is very smart of him because that way he doesn't reveal that he might possibly be a cluck. Marlon Brando is a powerful actor, but all he has to do is open his mouth and you know that he's *only* a powerful actor.

Is there a need for celebrity?

There's a remark by Proust that I've always thought interesting. He said, roughly, "In fashion, in medicine, in art, there must always be new names." Somebody has to fulfill the role of the Best American Novelist or Poet, even if there isn't anyone who's really any good.

Why? Does that make it easier to digest a complicated world?

That's part of it. Celebrities also give us the illusion that we're living in an exciting time.

The mechanics of our society are such that there is a demand for people who are thought to be distinguished. I kept a journal once, while I was doing the publicity circuit after having had a book published. I called the journal "Filling Space and Killing Time." There's all this space out there in the newpapers that *has* to be filled, and all this time on the airwaves that *has* to be killed. That week I was doing my share to fill and kill. But what you have to realize is that next week it will be somebody else.

Celebrity is not one of those things that I think is sickening or loathesome in our culture. At the same time, if it falls your way, I don't think it's something to get too excited about. There's a wonderful quote about fame—I think it's in *The Viking Book of Aphorisms*—that goes, "The final test of fame is to have a crazy person imagine that he is you." Fame like that is very rare. Incidentally, the attribution is anonymous.

KEN KRAGEN

Personal manager of Kenny Rogers and Lionel Richie; organizing Hands Across America, a project to raise money to alleviate "domestic hunger." "The largest number of celebrities ever assembled" will be holding hands with just plain folks who paid $10 to stand on line, forming a human chain between New York City and Los Angeles.

Why are celebrities important to a project like Hands Across America?

Once the line starts to form, a celebrity is only another pair of hands. But in terms of the project's exposure, celebrities can really help—they lend credibility by their participation. Rightfully or wrongfully, people have a tendency to trust them.

Also, hundreds of celebrities will be out in some of the more remote areas that are harder to fill [e.g., vast stretches of desert in Arizona and New Mexico]. Kenny Rogers has already said, "I'm going to be standing in the middle of the desert." People are going to want to go out there to say hello to Kenny Rogers or to stand in line with him. Generally, almost any name that is known works.

Why do people listen to celebrities?

People feel that celebrities are known quantities. You get to see them on talk shows or in concert or whatever, and you get the feeling that you know them—know their personalities, what they stand for, what they mean.

Are celebrities becoming authority figures?

Probably. Music in particular is a powerful tool. It really affects people in an emotional way, and as a result, music stars have a lot of power. When you use music in connection with a cause, you can really make something strong and emotional out of it. That's what we did with "We Are the World."

Is that dangerous? What about the criticism that celebrities can make people lose sight of the issue at hand?

The key question is: What end are you trying to accomplish? We are trying to improve the lives of a lot of people who are suffering. You have to use any tool you can. ▽

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THE CELEBRITY CLASS

(Continued from page 295)

perhaps also to the political and economic—contentment of the people. (Failing to be rich, one can always blame the system. Failing to be a celebrity, one has only oneself to blame.) American society is peaceful because everyone perceives she has a chance, or her children will have a chance, at joining the ranks of the winners, the upper class. But a celebritocracy seems so rigorous in its entrance requirements, so ruthless in exacting its dues, that it's bound to be harsher than a plutocracy. It is this harshness that threatens the peace and prosperity of society under an upper class of celebrities.

For the fundamental argument against celebritocracy is that it is too fair. Everyone wins or

> We rule celebrities—
> we buy, use, and ultimately
> discard them

loses on his own merits, his own efforts, his own gifts. Luck is not random in this regime; it is a sign of the favor of the gods. The proletarian could at least dream of winning the lottery or of making a revolution. He could join the upper class, or he could destroy it. But celebrity is individual in a way that money can never be, a personal triumph, a quality of near-divinity. The only way to separate a celebrity from his fame is to kill him, and that only insures his immortality.

What's being assumed in all of this is that celebrities *rule*. Not just model the scheme of social salvation, but rule the country, command its resources. This seemed a plausible assumption even in the heyday of the Jackasstor rich: William Graham Sumner, a leading apologist for a rich upper class, wrote, in 1897, "Americans have no political ideas; they follow leaders who attract them or who know how to manage them. The kind of political leaders they like are human circuses."

Today, with an actor in the White House and a football player and a basketball player jostling to take his place, the circus goes on. Just a few months ago, in *The New Republic*, Mickey Kaus, the magazine's West Coast correspondent, asked, "...what is going to fill the emotional void that clashing ideologies used to fill? Show biz, that's what. Do you think America would rather sit around mumbling about Gramm-Rudman-Hollings or hold hands vicariously with Rosanna Arquette? Now is a good time to ponder the meaning of this question for the Republic."

No, it's not. The celebritocracy does not rule; never has and never will. Strictly speaking, there is no celebritocracy. A ruling class, most authorities on the matter will tell you, is distinguished by three qualities. It is cohesive, conspiratorial, and has a common culture. The celebritocracy is none of these things. It is at best a bunch of people running around killing themselves for the right to perform for the rest of us.

Who, then, does rule? It is the rest of us, the lower classes—the would-bes and has-beens, and below them, the great mass of total anonyms, the defeated, the talentless, the graceless—all those of us who are doomed never to lift our heads to the light of publicity, never to thrill to the knowledge of being known, never to walk as equals among the great, never to command the deference, the love, and the resources of fame.

We are the celebritariat, but we also rule. America, if the truth be known, is a dictatorship of the celebritariat.

Why isn't the truth known? I mean, that's quite a joke—on Karl Marx and Ronald Reagan if not the rest of us. Well, the reason is that the dictatorship is so gentle, so familiar, so easy to maintain that few people even notice it. It's called consumer sovereignty. The celebritariat is a vast collection of consumers, more or less discerning, who buy, use, and ultimately discard human commodities known as celebrities. The American upper class today is composed of living products that are the temporary incarnations of our dreams of secular redemption.

They can do many things, these products. They can make us laugh and cry, they can thrill us and bless us, edify us and gross us out, they can even make certain decisions for us. They do this on a huge stage at the bottom of a great pit of envy, where, as at a many-ringed circus, every sort of performance happens simultaneously—athletic, political, artistic, musical, even money-making, even intellectual, anything the consumer wants, really. Of course, there's a big industry mounting these shows (publications, networks, galleries), with millions of people depending on it for their livelihood (the celebrities themselves, but also the whole cadre of critics and managers who couldn't live without them) and billions of dollars at stake.

Consumer sovereignty, the "dictatorship," is not total. Celebrities remain fully human, for all their commoditization. They're seldom allowed to refuse celebrity itself, but a skillful manipulation of the industry's media can buy them periods of non-productivity at only minimal risk to the value of their stock. They can also retire, even before the celebritariat wants to get rid of them. They've even been known to commit suicide, deliberately or accidentally on purpose, as a sort of pitiful last rebuke to their tyrants.

So the consumer doesn't always get the performance she wants, or exactly when and how she wants it. Her control over the market is not perfect: it takes time to exert it, to banish the tired and bring on the fresh. But her discipline is relentless. Every celebrity marches to it. Its demand is, "What did you do for me today?" and the sanction for non-performance is simplicity itself—a mere turning away of attention, an effortless withdrawal of purchasing power (from tickets, magazines, sponsor's products)—and the celebrity fades away.

But celebrity isn't such a bad life. While it lasts, it really is a form of social salvation. The pay can be as high as any in the country, the company is good, the perks outstanding. Then, too, banishment, when it comes, never seems final, and there are always fan clubs to keep alight the guttering candle of nostalgia. As dictatorships go, the celebritariat's is the nicest so far. And, if Marx is to be believed, it may also be the last. ▽

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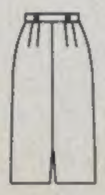
FASHION INFORMATION

38: Bracelet at Artwear, NYC; Carrie Simonton, Centreville DE. **Page 230:** *Top photo:* Tank top, Go Silk for L'Zinger. 18K gold and Platinum bracelets and rings, Michael Bondanza. *Photo below:* Top and pants, Zoran. Bracelets, Ruza Creations. **234:** *Top photo:* Gold and sterling bracelet, Hermès. Rolex watch, circa 1930's, from Fred Leighton. Coin earrings (used as cuff links), Bulgari. Gold buckle ring with diamonds, M & J Savitt. Shirt, Chanel. *Bottom photo, top row, left to right:* Gold and coin bangle, Bulgari. Leather thong bracelet from Hermès. Toggle bracelet and silver buckled leather belt, both Hermès. *Center:* Gold bead multi-strand bracelet, Paloma Picasso at Tiffany. Gold snake bracelet and "coin" earrings, Bulgari. Gold "triangle" bangles, Marina B. Leather and gold coil cuff, Hermès. Buckle ring, M & J Savitt. Coin ring, Bulgari. *Bottom:* Cabochon emerald ring, Marina B. Bronze coin ring with diamonds, coin and chain necklace both Bulgari. Gold with diamond bands, M & J Savitt. Gold Pompeii link necklace, Barry Kieselstein-Cord. 1940's Van Cleef & Arpels cuff links from Fred Leighton. Hematite beads, onyx, and agate necklace, Marina B. **254-255:** Cotton shirt also at Apropos, San Diego and Woodland Hills CA. Cotton batik bikini, Emporio Armani. $90. Giorgio Armani Boutique, NYC. Earrings, Isaac Manevitz for Ben-Amun. Barneys New York. Bracelets, Becker/Birkani. La Rue de Rêve, Soho NYC. Ring, Isaac Manevitz for Ben-Amun. Model is lying on a cotton batik sarong by China Seas, NYC; Chicago; Los Angeles. **256:** Cotton dress and shirt. Belt, Susie Dyson for Johnny Farah. In the background, a sarong from China Seas, NYC; Chicago; Los Angeles. **257:** Cotton/rayon sweater also at The Twenty-Four Collection, Miami and Palm Beach; Joan Vass N.O., New Orleans. Pant fabric, Kabat Textiles, NYC. Bracelets and belt, Robert Lee Morris, NYC. Model in background: Cotton batik sarong, $20. China Seas, NYC; Chicago; Los Angeles. Hat, Tia Mazza. Henri Bendel; Blake, Chicago. Bandana, The Honey Collection. Bag, Judyth van Amringe. **258:** Cotton/polyester/polyamide sweater. Cotton skirt. Hat, Maggie Vall. Henri Bendel. Earring, top part, Civilisation, NYC. Earring, bottom part, Susan Tamulevich. **259:** Sweater also at Lois Geans, Shreveport LA and Magnolia AR; Ella Pryor, Houston; Neiman-Marcus, San Francisco. Silk crepe de chine skirt. Earrings, Scooter. Charivari, NYC; Ron Ross, Tarzana CA. Belt, worn as necklace and at waist. Susie Dyson for Johnny Farah. If, NYC. **260:** Sarongs at China Seas, NYC; Chicago; Los Angeles. Model *right*: Beaded necklace, choker and belt, Harry L. Neufeld. Perceptions, Concord MA; Plage Tahiti, Philadelphia. Long rope of brass and Hishi gold plated beads, Tulla Booth. Lord & Taylor; Frost Bros. Wood brooch, Billy Boy for Thierry Mugler. Knit Wit, Philadelphia. Bracelet, Steve Vaubel. Artwear, NYC; Miss Baker, Providence RI. Model *left*: Belt, Rafael Sanchez. L.A. Bealle, Santa Fe, New Mexico. Bracelets, Becker/Birkani. Back in Black, NYC. Hat, Craft Caravan, NYC. **261:** Scarf, Sonia Simon. Hat, Henri Bendel; Nan Duskin. Bracelet with silver, Jacques Carcanagues, NYC. Other bracelets, Harry L. Neufeld. Folk Lorica, NYC; Plage Tahiti, Philadelphia; Obiko, San Francisco. **262:** Zoran also at Zoran, Beverly Hills. Silk crepe de Chine skirt. **263:** Earrings, Gerard E. Yosca. The Best Ever, NYC. Bracelets, Billy Boy for Thierry Mugler. Belt, Susie Dyson for Johnny Farah. If, NYC; Ultimo, Chicago. **264:** Outfit also at Amalia Branca, Short Hills NJ; Europa, Honolulu. Earrings, Pauletta Brooks. Savage, NYC; Handle With Care, Chicago. Bracelets, Biba Schutz Designs. Terry at Jimmy's, Brooklyn; Dolly Duz, Boca Raton FL. Pin, Billy Boy for Thierry Mugler. **265:** Rayon/linen dress. Striped cuff, Steve Vaubel. Artwear, NYC; Miss Baker, Providence RI. Brass cuff, Harry L. Neufeld. J. Camp Gallery, NYC; Plage Tahiti, Philadelphia. Charm bracelet, Herve van der Straeten. **266:** Cotton top. Late May at Saks Fifth Avenue, Dept. 399. Also at Rachel Broumand, Indianapolis IN; The Avenue, Omaha NE; I. Magnin. Cotton bikini. Huguette, NYC; Bits of Lace, Columbia and Charleston SC; Satin & Lace, Edina MN; Cotton Club, Houston; It's My Party, Oklahoma City OK; Lisa Norman Lingerie, Santa Monica and West Hollywood CA. Watch at Fred Joaillier, NYC. **267:** Cotton jersey skirt at Henri Bendel. Watch at Fred Joaillier, NYC. **268:** Necklaces, Jan Yager. Altman's; Swan Gallery, Philadelphia; Carol Saunders Gallery, Columbia SC. **269:** Rayon/cotton dress also at Bullock's. Earrings, Cara Croninger. Artwear, NYC. Bracelets, Patricia von Musulin. Nordstrom, Costa Mesa CA. Shoes, Maud Frizon, NYC and Bal Harbour. **271:** Viscose/cotton shirt and cotton/acrylic sweater. Also at Courrèges, Beverly Hills CA. Sweater at Courrèges, Short Hills NJ; Stamford CT. Earrings, Kinetyk. J. Antonio, NYC. White circular ring, Martha Sturdy, Canada. Henri Bendel. Curved ring, Patricia von Musulin. Gindi, NYC. **272:** Nylon/polyurethane suit. Earrings and bracelet, David Spada. Patricia Field, NYC. **273:** Nylon/elastine suit. Also at Mano's, Laguna Beach CA. Earrings, Antigona of Paris. Nan Duskin. Bracelets, Carol Motty, Artwear, NYC. **274:** Suit also at Hudson's; Dayton's. Earrings, Barbara Beebe. The Elements Gallery, Greenwich CT; Jacqueline Berk, Guilford & Orange CT. **275:** Suit also at Marshall Field's; Sakowitz. Earrings, Maripolitan, NYC; Mooshka, Philadelphia PA & Boston MA; Up Against The Wall, Washington DC. Bracelets, Barbara Beebe. The Elements Gallery, Greenwich CT; Jacqueline Berk, Guilford & Orange CT. **276:** Earrings, spiked cuff, and cylinder cuffs, M & J Savitt. To order at Barneys New York. Square bangle, Martha Sturdy, Canada. Henri Bendel. **277:** Suit also at Ella Pryor, Houston. Earrings, Gerard E. Yosca. Bracelets, Rafael Sanchez. Henri Bendel; Jere Scott at Stanley Korshak, Chicago. **279:** Zoran also at Zoran, Beverly Hills; Daniel Foxx, Palm Desert CA; Neiman-Marcus, San Francisco. Hat, Zoran. See stores, page 279. Shoes, Donna Karan New York. Bloomingdale's. **280:** Dress also at Parisian, Birmingham AL; Nordstrom, Orange County CA. Eyewear by Liz Claiborne. Lord & Taylor. Earrings, M & J Savitt. To order at Barneys New York. I.D. bracelet, Zagal. Saks Fifth Avenue, NYC. Leather bracelet, Jeffrey Louis Saul. Gloves, Sachiko for La Crasia. Belt, Ruza Creations. Lord & Taylor. **281:** Dress also at Maxfield, Los Angeles. Earrings, spike bracelet, M & J Savitt. To order at Barneys New York. I.D. bracelet, Zagal. Saks Fifth Avenue, NYC. Watch, Obrey. Gloves, Matsuda. Charivari, NYC. Bag, Rafael Sanchez. Henri Bendel; Joseph, Memphis TN; The Gazebo, Dallas. Panty stockings, Hanes Silk Reflections. Altman's. Shoes, Donna Karan New York. Bloomingdale's. **282:** Cotton/rayon skirt. Also at Weinstein's, New Orleans LA; Tootsies, Houston; Lou Lattimore, Dallas. Sunglasses, Sanford Hutton for Colors in Optics. Neiman-Marcus. Gold earrings, bracelets, and rings, Barry Kieselstein-Cord. Brown bracelet, Jeffrey Louis Saul. Linda Dresner, New York, and Troy MI. Bag, Il Bisconte for Barbara Bolan. **283:** Model *left*: Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's. For bracelet info, see page 282. Model *right*: Turnout also at Henry's, Wichita KS; Lilly Dodson, Richardson TX. Sunglasses, Ray-Ban by Bausch & Lomb. Macy's, New York. Earrings, Boregaard. Bracelet, Johnny Farah. If, NYC. Belt, Donna Karan New York. Saks Fifth Avenue, NYC & Beverly Hills; Linda Dresner, Troy MI. **284:** Turnout also at Lois Geans, Shreveport LA & Magnolia AR; Lou Lattimore, Dallas; Ella Pryor, Houston; Zoran, Beverly Hills. Raincoat, Zoran. Hat, Zoran, NYC: Washington DC; Beverly Hills. Belt, José Cotel. Bag, Prada. **285:** Cotton jacket and skirt. Top, Go Silk for L'Zinger. Hat, Matsuda, NYC. Earrings, M & J Savitt. Watch, Baume & Mercier. Tourneau, NYC. Bag, Earthbags. Lord & Taylor. **286:** Fabric at Poli, NYC. Hat, Patricia Underwood. Saks Fifth Avenue, NYC. Bracelet, Laura Vogel. Belt, Robert Lee Morris, NYC. **287:** Fabric available at Park-East Sewing Center, NYC; Golden Needle Fabrics, Houston. Pants, Giorgio Armani Couture. Sunglasses, Ray-Ban Leathers by Bausch & Lomb. Macy's, Herald Square. Bracelets, Boregaard, NYC. **294:** Top to bottom: Tim Sheaffer; Sid Avery/Hollywood Photographers Archives; Globe Photos; Frank Edwards/Pictorial Parade **295:** *Left, bottom:* Roxanne Lowitt; *right, top:* UPI/Bettmann Newsphotos; *right, bottom:* Tom Gates/Pictorial Parade **296:** *Top:* UPI/Bettmann Newsphotos; *bottom:* Simins/Sygma/Paris **297:** *Left, top:* Pictorial Parade; *left, bottom:* UPI/Bettmann Newsphotos; *right, top:* Burt Glinn/Magnum; *right, bottom:* Globe Photos **298:** *Top:* Movie Star News; *bottom:* R. Dominguez/Globe Photos **299:** Hair, Michael Weeks; makeup, Quietfire. Earrings, Bruce Tolman. Ultimo, Chicago; La T Da, Dallas. **308:** Blouse, $315; skirt, $560. OMO Norma Kamali, NYC. **309:** Cotton/nylon camisole, $80. OMO Norma Kamali, NYC. Jacket, $345. Jacket and hat at Matsuda, NYC; Knit Wit, Philadelphia; Wilkes Bashford for Women, San Francisco. **310:** Wig by Michael Weeks. Gloves, Fownes. Altman's; Hudson's; Dayton's. **311:** Dress, $192. Saks Fifth Avenue, Dept. 772; Bullock's. Wig by Michael Weeks. Earrings, Fred Leighton New York. **312:** Wool gabardine jacket, $410; pants, $460. OMO Norma Kamali, NYC. Necklaces at Fred Leighton, New York. **313:** Earrings at Isabel Canovas Boutique, NYC. **314:** Top, $14. Filene's; Vitruvius, Madison WI; Sanger Harris, Dallas. Hat, Vivian Westwood at Susanne Bartsch, NYC. **315:** Cardigan, $915. Sonia Rykiel Boutique, NYC. Shoes, Capezio Ballet Makers. **316:** Hair, Sam McKnight. Makeup, Linda Cantello. **323:** Sarong at China Seas, NYC; Chicago; Los Angeles. Earrings, Steve Vaubel. Artwear, NYC. Bracelet, Raphael Sanchez. Belt, Robert Lee Morris for Artwear, NYC. Hair, Pascal Crucq for Bruno Dessange. Makeup, Rumiko. **328:** Silk taffeta jacket, silk charmeuse blouse, Chanel designed by Karl Lagerfeld. To order at Barneys New York. All accessories, Chanel. **330:** Dress, Fabrice. White bangles, Debra Fine Yohai. Altman's; Mirage, Bala Cynwyd PA. Black skinny bangles, Coro U.S.A. Macy's. **331:** Rifat Ozbek shirts. **332:** Hat, Comme des Garcons by Rei Kawakubo. Comme des Garcons Boutique, NYC; San Francisco. **333:** Vicky Tiel rayon jersey dress. To order at Bergdorf Goodman. Earrings, Steven Rosen. Bloomingdale's; Ultimo, Chicago. **336:** Dress also at Montaldo's. Earrings, Stephen Dweck. Mishon Mishon, NYC; The Water Lily, Deal NJ; Susan of Burlingame, Burlingame CA. Shoes, Susan Bennis-Warren Edwards, NYC. Men's suit *left*, Perry Ellis. Turtleneck, Paul Stuart, NYC. *Right*: Suit, Shamask. Turtleneck, Paul Stuart, NYC. **337:** Dress also at Ella Pryor, Houston. Earrings, Stephen Dweck. Henri Bendel; Georgina, Hewlett NY; Neiman-Marcus. Man's suit, Perry Ellis. Turtleneck, Paul Stuart, NYC. **338:** Dress also at Zoran, Washington DC; Ella Pryor, Houston; Miki, Mill Valley and Berkeley CA; Neiman-Marcus, San Francisco. Earrings, Herve van der Straeten. Bracelets, wrist to cuff: Debra Fine Yohai. Jerry Kott. Clodagh Ross & Williams, NYC. Shoes, Roger Vivier, NYC. Man's suit, Shamask. Turtleneck, Paul Stuart, NYC. **339:** Dress also at Linda Dresner, Troy MI; Ultimo, Chicago, (to order only). Earrings, Isaac Manevitz for Ben-Amun. Altman's. Bracelets, wrist to cuff: Cathy & Marsha for Catherine Stein. Martha Sturdy, Canada. Henri Bendel. Women in background. Dress, Michael Katz. Male model in background: Suit, Shamask. Male model in front: Suit, Jean Paul Gaultier. Turtleneck, Paul Stuart, NYC. **340:** Christopher Morgenstern dress also at You, Beverly Hills; Wilkes Bashford for Women, San Francisco. Earrings, Stephen Dweck. Martha; Rachel Broumand, Indianapolis IN; Barbara/Jean, Little Rock AR. Shoes, Roger Vivier, NYC. **341:** Chetta B. also at Marshall Field's; The Denver, Denver Co; Bullock's. Earrings, La Porte Bleue. Black and white bangles, Coro U.S.A. Macy's. Black and silver bracelet, Gerda Lyngaard for Monies. Bergdorf Goodman; Robinson's, California. Shoes, Susan Bennis-Warren Edwards. ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details of pages 286, 287*

Suit: Vogue Pattern #9593. Sizes 8-18. Size 10: 3¼ yds of 48" fabric. $8. Canada, $9.70. *Coat*. Vogue Pattern #1614, View C. Sizes 6-22. Size 10: 4⅞ yards 48" fabric. $8. Canada, $9.70. *Sewing tips*. For suit jacket, leave tucks open and add 2" for hem and top stitch hem. For suit skirt, shorten. For coat, omit tabs on sleeves and omit all buttons.

9593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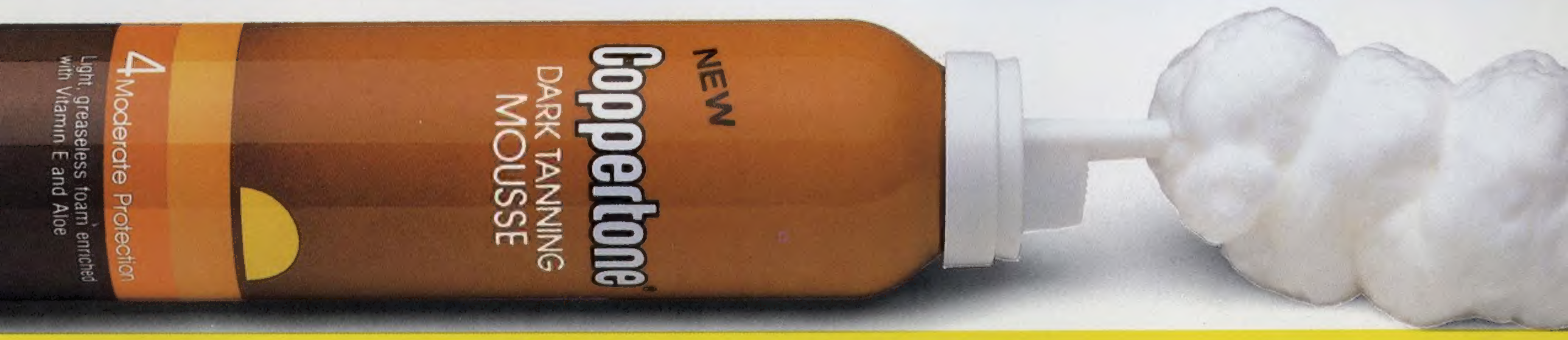

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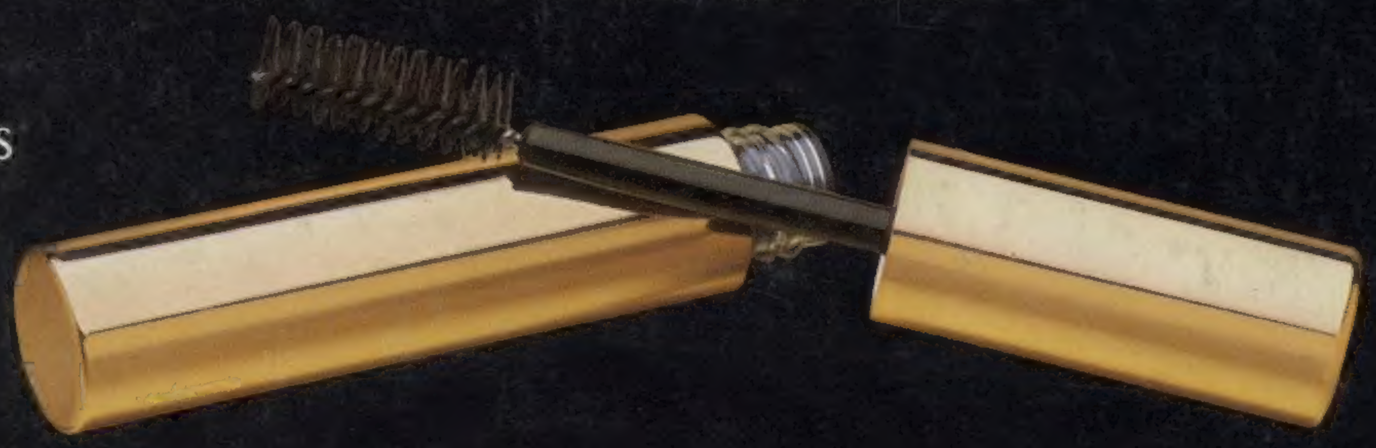

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